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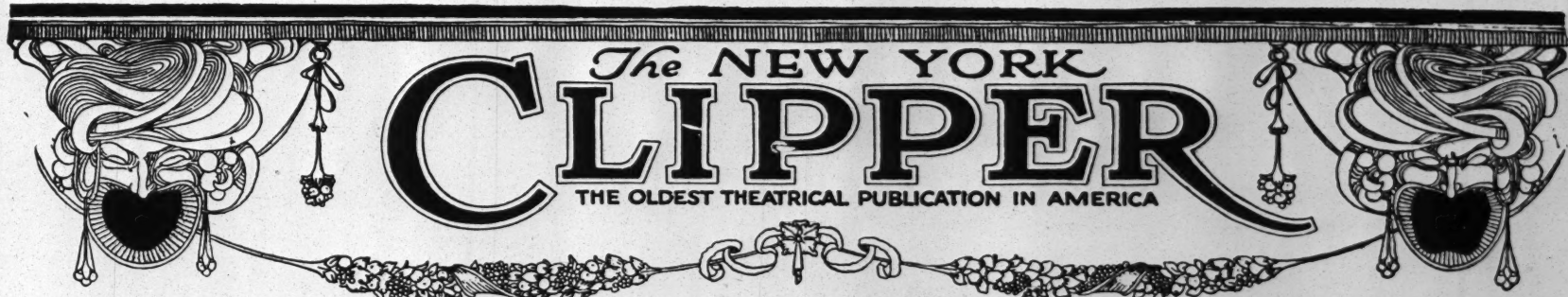
MARCH 1, 1922

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THE NATIONAL THEATRICAL WEEKLY

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EQUITY JAILS SHOW STRANDER— FIRST CASE ON RECORD IN N. Y.

Nicholas Z. Coutoucas, Manager of "Lassie," Which Stranded in Syracuse Last January Lodged in Ludlow—Pays Claim and Is Discharged—Other Claims Filed

Nicholas Z. Coutoucas, the real estate dealer, with offices in the Times Building, who managed the "Lassie" company which stranded in Syracuse, N. Y., in January, was arrested on Friday of last week on a body execution issued as a result of a claim of one of the members of the chorus of the company for non-payment of wages and lodged in the Ludlow Street jail. The order for his arrest was obtained through the offices of Paul N. Turner, counsel for the Actors' Equity Association.

This is the first time in the history of Equity that it has caused the arrest of a manager.

After being confined in a cell at Ludlow Street jail for about five hours, a friend of Coutoucas' appeared and paid the amount of the execution, and at 11:30 that night he was released. Equity had planned to serve him with a new body execution as soon as he paid the first, but failed to do so. Equity is now making efforts to locate Coutoucas and serve him again.

Coutoucas took out the "Lassie" show, which is owned by the author, Katherine Chisholm Cushing, and her husband, Henry H. Cushing, on a royalty basis, starting on tour early in January. The show, which, although all-Equity, was not okeh'd by Equity officials, who had not succeeded in their efforts to obtain a bond from Coutoucas, was out only about a week when it stranded, necessitating the outlay of several hundred dollars by the actors' organization to bring the penniless company home.

The members of the chorus, through Equity, then filed suits for salaries, each suit for less than \$50, aggregating about \$900, in the Third District Municipal Court. There were twenty suits in all, some alleging breach of contract and others non-payment of wages. The latter suits

were filed by chorus people who had not been given contracts. All these suits were tried in the Municipal Court last week, and resulted in default decisions in favor of the plaintiffs, as Coutoucas had entered no defense.

The Equity attorneys obtained attachments from the Marshal's office on the wage claims and one of these only was used to obtain the arrest and imprisonment of Coutoucas, who must remain in Ludlow Street jail until the claim is paid.

Commenting on the arrest of Coutoucas, Paul Dullzell, assistant executive secretary of the Actors' Equity Association asserted that its action had been impelled by a desire to rid the theatrical business of defaulting managers.

"We are improving the theatrical business for the real producing manager," Dullzell declared. "In causing Coutoucas' arrest and imprisonment we are vindicating every actor and actress who has ever been left stranded."

"We consider a man who traffics in men and women and leave them penniless far away from their homes and friends to perhaps become the prey of unscrupulous persons who make it a practice of taking advantage of people in such a situation should not be allowed to get away without all the punishment the law allows. We will continue to prosecute any and all managers of the Coutoucas stripe."

Equity members who filed suits for salaries and wages against Coutoucas are: Mabel Guilford, Evelyn Luvayne, Jane L. McGee, Margaret Royal, Thais Lazare, Marti Du Bois, Florence Long, Edw. C. Harding, Maurice Sobel, Winifred Millard, Emy Gitana, Charles Ramsey, Pat Newall, Josephine Firth, George Holden, Alexandre Giglio, Victor R. Brown, George A. Dolan, Gladys Burgess.

NEW CIRCUIT STARTS MARCH 6

The new Northern New York one night stand vaudeville circuit will start operations on Monday, March 6. A feature picture and five vaudeville acts will be given one day each in the following towns; Carthage, Monday; Gouverneur, Tuesday; Ogdensburg, Wednesday; Potsdam, Thursday; Massena, Friday; and Malone, Saturday.

From Malone, the acts go into Vermont to play another circuit.

ELEPHANT DIES OF GRIEF

Helen, the remaining elephant of the Rhoda Royal act, died Monday of grief over the death of Victor, the other elephant of the act that died two weeks ago as a result of an accident suffered by the animal as it was being taken from the Keith theatre in Newark to the Fifth avenue. The act was forced to cancel an entire season's work because of the death of its two principals.

FIRST "ENEMY" PLAY SCORES

LONDON, Eng., Feb. 27.—"The Lady of the Rose," an importation from Vienna, opened at Daly's Theatre, here, last Tuesday. It is the first play of enemy origin produced in this country since the war, and has been voted one of the most melodious of musical comedies seen here in years. It is found a far more artistic work than any recent native musical pieces. The music is by Jean Gilbert and the book by Rudolph Schanzer and Ernest Welisch.

Mr. Lourillard has bought three other musical comedies, two from Vienna, and one from Berlin, which he will produce in London this season.

RHINOCK THEATRE FOR HAVANA

HAVANA, Cuba, Feb. 27.—Joseph L. Rhinock, who is interested in several theatrical enterprises in the United States, is having plans drawn up for the erection of a theatre to be located in this city, the approximate cost of which will be \$1,000,000.

"LISTEN LESTER" STRANDS

WICHITA, Kansas, Feb. 25.—The "Listen Lester" Company, under the management of F. V. Peterson, stranded here last Saturday. The company was 100 per cent Equity. The travelling representative of the Actors' Equity Association, Mr. Frank Delmaine, was sent here to investigate, the company having applied to Equity for aid. Equity forwarded \$1,270 from its New York Office and the company was enabled to get back to New York.

"Listen Lester" has been experiencing exceedingly bad business for the past several months, and the company is said to be owed about three weeks' salary. "Listen Lester" has been played through this territory by several tab shows at popular prices, one of the main reasons for the bad business as Peterson has been charging a \$2.00 top. There were nineteen people in the company.

At the Actors' Equity Association offices in New York, it was stated last week that the "Listen Lester" Company had arrived in town on Wednesday. All of the members filed claims against Peterson, who was at one time connected with the Gus Hill offices. He is said to have treated them in a most favorable manner, and all the members of the stranded company expressed their confidence in Peterson's ability to pay them the money he owes.

"Listen Lester" was leased by Peterson from John Cort.

TRY TO CLOSE SUNDAY SHOWS

WATERTOWN, N. Y., Feb. 26.—The opening guns of the attack against Sunday amusements of any kind in this city were fired this morning when practically every minister in Jefferson County according to an agreement recently made by the Jefferson County Ministerial Association, delivered sermons on the evils of amusements on the Sabbath, particularly activities of the theatres.

Through their efforts a ban was secured on the Sunday vaudeville and the ministers promise to continue their hostilities against the theatres until movies on Sunday have also come under the ban.

ACTOR 61 MARRIES GIRL 24

SYRACUSE, Feb. 28.—John E. Kellard, an actor well known in Shakespearean and other roles in New York a decade or two ago, and Miss Fredda Marcella Brindley, of Oakland, Cal., were married here today. Mr. Kellard is sixty-one and his wife twenty-four.

Mr. Kellard was born in England, and after a brief career on the British stage came to the United States, where he was successful in both classical and modern roles.

BENEFIT FOR ACTORS

CHICAGO, Ill., Feb. 27.—A special benefit performance will be given at the State Congress Theatre next Friday afternoon, the receipts of which will be turned into the fund that is now being handled by Tink Humphrey for the vaudevillians who may be in dire circumstances. Another benefit performance is planned for next week at the Colonial Theatre, where stars from the various loop playhouses will take part.

NEW COHAN PLAY IS BIG HIT

ATLANTIC CITY, N. J., Feb. 28.—George M. Cohan, after a six months' absence from the play producing field, returned last night and presented his new American farce "Madeleine of the Movies" at the Globe Theatre. Added interest in the return of Mr. Cohan, was furnished by the fact that in the new play, his daughter, Georgette, is starred. Much talent and ability was displayed by the young girl who inherits both from her gifted parents.

The story of the play is bright and clever and moves along with all the speed and vim for which the Cohan plays are noted. There is not a dull moment in the whole piece and running through the well told story are laughs innumerable.

The cast, as in all the Cohan pieces, is exceptional and make the most of their lines and kept the piece going at a high speed rate from the rise of the curtain to its fall.

A big New York delegation witnessed the opening and not only enjoyed it keenly but pronounced it a great big hit. Broadway will see it soon, and will without doubt share Atlantic City's opinion of the new farce.

In the cast are James Rennie, Ruth Donnelly, Harry Mestayer, Louise Orth, Ed. Ward Nannery, Jean Robertson and others.

THEATRES REOPENING

WASHINGTON, D. C., Feb. 27.—This city will not for long continue destitute of legitimate theatres. This fact became known when the Commissioners of the District of Columbia notified two of the houses recently closed that they might reopen.

The new National Theatre, one of the best legitimate houses in the city, reopened on Thursday night with the play "The White Headed Boy," and this week George White's "Scandals" is the attraction at the house.

Poli's Theatre, which occupies a building leased from the Government, is to open its doors again on March 6. Additional fire exits and various other alterations must be made before the opening to allow the building to pass the requirements. The alterations will cost approximately \$17,000.

The Cosmos Theatre, which plays vaudeville, reopened on Monday with its former policy. Just when the other theatres that were closed by the order will be reopened is not known as yet but it is expected that it will not be very long before the required alterations to permit them to resume business will be completed.

BEAUTY GETS TRIP TO NEW YORK

MONTREAL, Can., Feb. 27.—The "Beauty Contest," which has been running at the Loew's Theatre for the past two weeks, came to a conclusion, when a prize was awarded Miss Muriel Greer, of Montreal, last week. The prize consists of a one-week trip to New York, all expenses to be paid by the Loew's Theatres, Inc.

EQUITY ISSUES WARNING

The Actors Equity Association issued a warning last week, to persons in the profession, against paying money for initiation fees and dues to any but accredited representatives, who carry official commissions. One young woman wrote Equity last week that she had paid money for fees and dues to a man who represented himself as an Equity agent and promised to get her an engagement.

BRONX MINISTER FLAYS CRITICS OF THEATRE AND BLAMES PUBLIC

Rev. Albert E. Church in Sermon Differs With Those Who Condemn Theatres and Its People and Says Public Is to Blame if Stage Is Decadent

Differing radically with "a certain Baptist minister" and "ignorant religious leaders" who indiscriminately condemn the theatre and its people, Rev. Albert Edward Church, rector of the Grace Episcopal Church, in the Bronx, declared in his sermon on last Sunday morning that "there are clergymen whose lives will not bear inspection" as well as actors.

"The Episcopal Church has no quarrel with any institution that has human life for its stage and the undying genius of a Shakespeare or a Belasco for its uplift."

"Notwithstanding the tirades of a certain Baptist preacher and other contracted souls," said Dr. Bentley, "it is dawning upon us that it is possible to be an upright, sincere Christian and yet follow the noble calling of the stage."

"The Puritan in religion always has displayed a bitter antagonism to the theatre. Thousands of church members do attend the theatre, but it is rather by the grudging sufferance of religious leaders than with their glad acquiescence."

"The theatre owes its origin to religion. The first theatres were the churches and the first actors were the priests themselves. In Elizabeth's reign the secular drama had grown so popular that a preacher exclaimed, 'Woe is me! At the playhouse it is not possible to get a seat, while in the church vacant seats are plenty.' Is it not possible that some of our preachers are whining because history repeats itself? The fact is, the world suffers more from too little dramatic power in the church than from too much in the playhouse."

"If I had money enough, I would like to build a theatre right next to Grace Church and dedicate it to the performance of drama that should teach righteousness and a little more love and charity on the part of ministers who are blind and leading the blind—men with a lopsided idea of the theatre and its people. There are bad theatres. There are also bad homes, but that is nothing against the home as an in-

stitution. There are theatres that are moral cesspools and corrupt actors whose conduct taints the social life, but that is no argument against the theatre. There are bad business men, who steal the earnings of the poor, and I have met men high in the church whom I would not trust the length of my arm. I have also heard that there are clergymen whose lives will not bear inspection."

"We must discriminate between what is degrading and what is uplifting and must recognize the theatre as a potent force either for social morality, or immorality and a powerful instrument of popular education. We may tirade against the theatre, but thousands of people will continue to overflow our theatres, for the playhouse is an institution indigenous to civilized society."

"The stage of today may be decadent. The managers themselves confess it. James A. Brady wrote me last week admitting the stage is decadent. But they insist that, in large measure the public is to blame, and I know that to be the fact."

"The theatre and the church ought to make a treaty of co-operation. They should be comrades and the stage should be the helpful associate of the intelligent pulpit. But let this co-operation be put by Christian people into terms of box office receipts. That may not be a high motive, but it is an effective one. The patronage of clean-minded, cultured, Christian people, by the economic principle of supply and demand, will evoke a strong, clean, wholesome drama."

"The church and the theatre alike have fallen short of the glory of God. The theatre and opera never will rise in tone and tendency above the life-examples that attend them. The demand will always control the supply. The stage is but a mirror, reflecting, as Shakespeare said, the face of the times."

"Let men who know nothing about the theatre keep their mouths closed for a period of five years and religious opinion will bridge the chasm which has so long existed between pulpit and stage."

EASTMAN THEATRE OPENS IN FALL

ROCHESTER, Feb. 27.—The new Eastman National Academy of Motion Pictures, a palatial structure, donated to this city by George Eastman, and almost finished, will open next fall, under the management of Charles H. Goulding, formerly of Syracuse.

The theatre will seat between 3,300 and 3,400 people at one time, and is said to be the finest in this country. The best films obtainable will be shown, and will all be first releases. In connection with the film, there will be an augmented symphony orchestra of fifty pieces, not including the huge organ now under construction by the Austin Organ Co., of Hartford, Conn.

All profits accruing from this enterprise will be turned back into it, this in itself making a novel experiment to the furtherance and advancement of motion pictures. It is expected that this interesting proposition will set a new standard from the viewpoint of both producer and exhibitor.

STATUE FOR BUFFALO BILL

Sunday, February 26, was the birthday of Buffalo Bill, one of the most famous American characters and an important figure in the show business. William Cody was born in Iowa in 1846. He was the last of the picturesque frontier scouts. The State of Wyoming acknowledges his birthday and plans to honor him by erecting a memorial statue, modeled by Mrs. Gertrude Vanderbilt Whitney, at his former ranch home in that state.

MUSICIAN COMMITS SUICIDE

BALTIMORE, Md., Feb. 27.—Frank Feldmann, Sr., one of this city's most well-known musicians, shot himself through the head last Saturday at his home, No. 240 Laurens street. Dr. W. H. Ingram was in the building at the time, heard the pistol shot, and took Feldmann to the University Hospital, where he passed away two hours later.

The deceased played and taught music in Baltimore for more than forty years, and was a member of the Academy Orchestra for 15 years. In recent years he conducted a school of music. His son, Frank Feldmann, Jr., is a member of the orchestra at Ford's Theatre.

Brooding over the loss of his wife is said to have prompted Feldmann to take his life. He was vice-president of the Musicians Union, and the oldest living member of the organization. He is survived by his son Frank, Jr., and a daughter, Mrs. G. Dewern, also of this city.

AGENTS BALL ON MARCH 22

The Theatrical Agents and Representatives Association will hold their first annual ball at the Hotel Astor, on Wednesday evening, March 22nd instead of on Sunday, March 19th at the Manhattan Square Hotel, as previously announced.

THEATRE OWNERS TO MEET MAY 8

The Motion Picture Theatre Owners of America will hold their national convention at Washington, D. C., on May 8th to 12th inclusive.

BOSTON BUSINESS FAIR

BOSTON, Feb. 27.—This week is marked by the entrance of one new dramatic attraction and the announcements of the extent of two shows which have been here two months and three months, respectively. Business is but fair, but prospects are that this week conditions will improve.

"Lilliom," at the Wilbur Theatre, commenced its fourth week on Monday. "Red Pepper," the McIntyre & Heath show, on its eighth week, will end its run the week after this.

"The Circle," with Drew and Carter, came into the Selwyn on Monday, replacing "Back Pay," which was not very successful here.

Billie Burke in "The Intimate Strangers," closed her run at the Hollis Street Theatre this Saturday. Originally booked for only two weeks, another week—the present one—was added. Following her in the Irish Players in "The White-Headed Boy" will play a two weeks' engagement.

"The Green Goddess," with George Arliss, is in its fourth week at the Plymouth, playing to capacity business.

Fred Stone's show, "Tip-Top," in its thirteenth week, will play two weeks more after the present one, making it fifteen in all. Business at the Colonial dropped off considerably last week with "Tip Top."

"Orphans of the Storm," Griffith's picture, closes at the Tremont this Saturday, completing its scheduled ten week's run. "The Grand Duke," Belasco's play, will open for a two weeks' run next Monday.

WANT FILM CENSOR LAW

NORFOLK, Va., Feb. 25.—Representatives of the Norfolk Council of Churches will go to Richmond this week to fight for motion picture censorship in Virginia through enactment by the General Assembly.

The Rev. James A. Crain, executive secretary of the council, will head a committee of ministers who will confer with D. W. Griffith and several other notable directors there. Mr. Crain said today that Norfolk churches are determined the movies must be cleaned up and will concentrate their efforts on the so-called sex play.

ASSOCIATIONS COOPERATING

The National Association of Manufacturers, one of the most powerful trade organizations in the country, are supporting the fight to have the new tariff rates figured on the basis of American valuation. As the Actors' Equity Association are urging the adoption of the present Fordney tariff bill with regard to the taxing of foreign motion pictures imported here on the basis of what they would cost if produced in this country, the two organizations are working together. This affiliation on the tariff question is, of course, exceedingly advantageous to Equity's stand.

N. Y. VELODROME SOLD

John M. Chapman, of the Newark Velodrome and the New York six-day bicycle race, will take over the uncompleted structure of the New York Velodrome Company at Broadway and 225th street. John Ringling and Inglis M. Uppercu purchased the structure and leased the property on which it stands for ten years. When completed it will seat 25,000 persons.

FRANCIS WILSON IN FLORIDA

Francis Wilson, President Emeritus of the Actors' Equity Association, who was recently seriously ill, has recuperated and is now sojourning at Bellair Heights, Florida. Wilson was taken sick while on tour in "Ermine," and had to leave the company in St. Louis, where he was taken to a hospital for treatment.

BIG RECEIPTS FOR HOPKINS SHOW

According to box office reports, the show "Anna Christie," current at the Vanderbilt Theatre, New York, is doing so well that seats are being reserved eight weeks ahead, bringing the advance sale of seats up to the third week in April.

"LETTY PEPPER" IS GOOD SHOW

"Letty Pepper," which is a musicalized version, according to the program, of Charles Klein's "Maggie Pepper," in which Rose Stahl was most popular some years ago, opened at the Majestic Theatre, in Brooklyn on Monday. Charlotte Greenwood, the well known comedienne with the multitudinous angles, is the featured performer. She has ample room for the display of her charms, and, with her assistance and that of some fairish tunes by Werner Janssen, the show pleases.

George V. Hobart, the inveterate book-fixer, has had a hand in "Letty Pepper," and his well known brand of humor is everpresent. The book, it may be said, is slow at first, but after the first act moves along with commendable speed.

The dance numbers have been staged by Julian Alfred, and they are a credit to him. The small, but mighty attractive chorus, execute some splendidly effective drills, and go a long way toward putting the show across.

The costuming is most luxuriant. Many of the gowns displayed are breath-taking in their splendor.

Among the songs are several which are most catchy. "Every Little Miss," "Lavender and Old Lace" and "Goo-ee-Boo" are some of them.

Josephine Intropini, Master Gabriel, and Jane King are most attractive performers and ably assist Miss Greenwood. Others in the cast very worthy of mention are Paul Burns, Thomas Walsh, Stewart Wilson and Ray Raymond.

BILL FOR THEATRE INSPECTION

ALBANY, N. Y., Feb. 27.—In a bill introduced last week by Senator Chas. J. Hewitt and Assemblyman Jos. A. McGinnies, of Chautauque, a state-wide supervision and inspection of all theatres and other places of amusement are provided for. The measure was drafted by the State Labor Department, at the instance of Governor Miller, the recent collapse of the Knickerbocker Theatre at Washington, prompting the Governor to look into the matter, and finding that many localities have no building codes.

The measure authorizes the adoption of a state-wide standard building code for the construction and equipment of all plans for buildings which must be approved by the State Industrial Commissioner before construction may be begun.

THEATRE MGR.'S WIFE ROBBED

ALBANY, Feb. 27.—Mrs. Samuel Suckno, wife of a local motion picture theatre proprietor, her daughter and escort were held up and robbed of jewels valued at \$2,000 and \$100 in cash by five bandits last Friday night in front of the Suckno home.

The party had just left a taxicab when another machine containing five men drove up. Three of the men, masked and armed, alighted and ordered that all valuables be handed them. Phillip Reilly, a theatre attache, who accompanied the women, was knocked down when he failed to comply with the demands as quickly as the robbers wished. Even the taxicab driver was robbed.

NEW PLAY FOR GRACE GEORGE

Rehearsals started last week for the new Grace George play, produced under the management of William A. Brady, entitled "The Exquisite Hour," a modern drama from the pen of Margaret Wright. The play is in three acts and five scenes. The piece, which stars Grace George, opens out-of-town in three weeks, for a short tour of the road before a metropolitan showing.

In Miss George's supporting cast are: Harry Redding, Helen Gilmore, Sylvia Gough, Allison Daly, Willa Frederic, Robert Rainier, Pauline Potter, Henry Dixie, Marguerite Maxwell, Curtis Cooksey, Esther Mendell, Angela Ogdon, and Andrew Molony.

GARDEN THEATRE CLOSES

MICHIGAN CITY, Ind., Feb. 20.—The Garden Theatre, here, which was devoted to vaudeville and pictures, has been closed, and will be demolished to make way for a new house to be known as the Tivoli.

ONLY THREE BROADWAY PLAY HITS PLAYING THE ONE NIGHT STANDS

"Three Wise Fools," "Lightnin'" and "The Bat" Are Only
Non-Musical Broadway Plays Now Touring—Indicates
Great Change in Theatrical Business

An astounding fact, and one which emphasizes the great changes which are taking place in the theatrical business, is that out of the hundreds of non-musical plays which have been produced in New York during the last five years, there are only three of them at present playing one-night stands. These three are "Lightnin'," "The Bat," and "Three Wise Fools." In the opinion of men of many years' experience as managers, producers and actors, this condition is not only the result of the period of extreme depression the country is going through but is also an outstanding feature of the changes the theatrical industry is undergoing.

It is the consensus of opinion among touring managers that as regards the one-night stand shows, next season, whether or not business improves, will see exceedingly few of the type of shows which in the years before and during the war period, were the backbone of the show business. Every year used to see from 150 to 250 one-night stand shows taking to the road, playing at a \$1, and during the war \$2 top. These shows gave employment to from 2,000 to 4,000 people each season. This present season, as is well known, there have been less than 500 people employed in the \$1 top class of show.

These facts, always taking into consideration the business slump, point to the great change going on in the show business, due in the main, according to managers and others, to the motion picture business. Other facts, principally that the small towns have been educated to want something better than that form of theatre entertainment which has been handed to them for the past few years, have influenced the change. The falling off in the number of touring shows playing this season, with the attendant necessary changes in local theatres' programmes has also had its effect upon the public, the desires of which causes changes in show business.

ENGLISH CAST SHOW FOR HILL

Gus Hill, producer of "Bringing Up Father," "Mutt & Jeff," and many other cartoon comedies, has made known the fact that next season he will produce a new musical comedy with an all English cast.

The new show will open in Halifax, and will tour the Dominion of Canada as far west as Vancouver, B. C., playing one book, and will return over the same route with another piece.

It will take sixteen weeks for the company to make the trip from Halifax to the coast, and the same amount of time will be consumed on the returning trip, making a total of thirty-two weeks. The company will be known as the "London Gayety Girls."

Mr. Hill informed a CLIPPER representative that the bookings for the show had already been secured, and that he intended playing the piece at \$1 top.

MILLER THEATRE OPENS IN APRIL

WICHITA, Kan., Feb. 27.—The new Miller Theatre, being constructed here, by L. M. Miller will open early in April. Mr. Miller also owns the Regent and Palace Theatres here. The new house will have a seating capacity of 2,000, and cost approximately \$700,000. It will play pictures and vaudeville.

A.E.A. WANTS CENSORSHIP APPEAL

The American Federation of Labor's Executive Committee has been appealed to by the Actors' Equity Association of the censorship law in New York State. While the Executive Committee of the A. F. of L. has not yet officially acted in the matter, it is possible that it will accede to Equity's request.

The motion picture industry, during its period of expansion which has apparently just ended, built up in even sixth class cities big, handsome, modern theatres, far better and more appealing to the public than the old, outworn houses in which one-night stand shows must play. The movies have instilled a preference for better spoken drama, although at present the pictures themselves do not come up to any very high standard.

The public has tired of the monotony of poor motion pictures which has been its chief form of amusement diet during the past few years, but will not patronize the one-night stand shows which give them nothing newer and more interesting than the movies. The spoken stage is undoubtedly due for a big come-back, but not in its old form, at least as far as the one-nighters are concerned.

During the present season, with very few shows coming their way, the managers of theatres playing one-night attractions has, in a discouragingly large number of cases, been forced to turn his house over to pictures, or pictures and vaudeville exclusively. This in turn has forced out of the running many of those few shows which did go on tour this season, resulting in many closings.

Realizing that the business is in a state of flux experienced managers are not making any plans whatsoever for next season. The manager who has probably more one-night stand shows touring in the United States and Canada than any other, Gus Hill, declared this week that he had no idea whatsoever of what he would do next season. He stated it was possible he would put out higher-class shows, playing at the \$2.00 scale. This is echoed by other touring managers, who seem to see a demand for the better class of show in the one-nighters.

From current indications next season will see fewer, but much better shows playing the one-night stand territory.

FAIR GROUNDS ATTACHED

ROCKVILLE, Conn., Feb. 27.—The Rockville Fair Association's buildings and grounds here were attached in a \$25,000 suit growing out of an injury received by Edward S. Hubbell, of Woodbridge, in 1921.

Hubbell, while witnessing a horse race during the fair last year, was severely hurt to the extent that his back has been in a plaster cast since, when a rail on which Hubbell was standing gave way hurling him to the ground a number of feet below. The Rockville Fair Association carries a liability insurance, but the limit of the company's liabilities is said to be \$10,000.

The case has been in the course of adjustment for some time, but no satisfactory agreement could be reached and the case was taken to the Superior Court by Hubbell's attorney.

MIX-UP OVER PAIR OF SHOES

The Shuberts and the Actors' Equity Association are at odds over a pair of shoes. The shoes in question are worn by one of the feminine members of the McIntyre and Heath show, "Red Pepper," at present playing in Boston. The Shuberts claim that this actress should pay for the shoes, but Equity believes the opposite.

In the A. E. A.-P. M. A. contract it states that the producer shall furnish all costumes with the exception that "footwear and wigs for modern plays" are to be furnished by the actress. The Shuberts say that "Red Pepper" is a "modern play" because it is laid in the present, but Equity says that "modern play" means only drama and not revues or musical shows.

SHOW ATTACHED—GOES ON

CLEVELAND, Feb. 27.—Without any scenery or costumes other than what they could pick up in Cleveland, "Chuckles of 1921," Jean Bedini's unit on the Shubert Circuit, opened at the Ohio Theatre here on Sunday afternoon. Sans regular scenery, sans regular costumes, the condensed burlesque show played the Sunday night performance also.

The cause for this was that all the property of the unit had been attached in Cincinnati the previous week for \$36,000, by the firm of R. K. Hynicka and I. H. Herk, to whom it is alleged Bedini owes that much money for the sale of the show.

On Monday, however, a consignment of scenery and costumes shipped out by Shuberts from their well-fitted storehouses in New York reached Cleveland, amid sighs of intense relief from Bedini.

Everything catalogued as property in the Bedini show was held up in Cincinnati by the attachment, which Bedini would not or could not lift, even to a large cage which was used to enclose a lion used in the production. The only reason the lion wasn't attached is that it didn't belong to the show, it being much easier, with circus business so quiet, to rent one.

Citizens strolling casually along the main streets in Cleveland stared with wide eyes and gaping mouths at the unusual spectacle of the lion being led by two actors in the "Chuckles" company on Sunday. The lion had to be led to the Ohio, as it was cageless. By Sunday night, however, expert stage carpenters at the Ohio had constructed a cage to accommodate the lion, and enable its watchers to get some rest.

MURPHY DOESN'T HAVE TO PAY

Because of the fact that her husband had secured the annulment of their marriage, Supreme Court Justice John Ford last week denied the motion made by Ray Davis Garsh, to have her "husband," Samuel Letraunik, known on the vaudeville stage as "Senator Murphy," punished for contempt of court because of non-payment of alimony of \$50 a week ordered previously. Letraunik, who had been married to her for over five years, obtained the annulment on the grounds that she had deceived him by her false statements to the effect that it was her first matrimonial voyage.

Previously, Mrs. Letraunik had sued the Senator for separation and alimony of \$50 a week, which resulted in her favor, but by agreement between the two parties, agreed to accept only \$30 a week. Her motion to have Letraunik punished for contempt was based on the fact that he had not paid the \$50 per week, and was brought concurrently with his action for annulment. Attorney Jerome J. Jackson, of the law firm of Kopp, Markowich and Perlman, represented Mr. Letraunik.

FIRST LOOK AT PICTURES

PHILIPSPORT, N. Y., Feb. 27.—This rural village of Orange County has just had its first moving picture show, which, according to an announcement, drew its audience largely from persons who had never seen a "movie" before.

The show was given in Mrs. M. K. Stormont's store and there was a reel of current events and also a thriller. The projector and films had been borrowed from the neighboring town of Otisville. In the audience were many farmers, many of whom had never seen a film show before. They asked that another performance be given soon.

'LIGHTNIN' STILL BREAKS RECORDS

CHICAGO, Feb. 27.—"Lightnin'" completed its sixth month at the Blackstone on Saturday night. It looks strong enough to keep running far into next season, and from present indications will break all of Chicago's long run records.

STRAND SAFE ROBBED

LEXINGTON, Ky., Feb. 27.—The safe at the Strand Theatre, here, was cracked and cleaned out by robbers last Wednesday night. The same night an even half dozen safes were looted by bandits, but in no instance were the losses very heavy.

WARDROBE MISTRESS SUES

Katherine Chisholm Cushing and her husband, Henry R. Cushing, who own the production of "Lassie," which Mrs. Cushing wrote, were sued last week for \$274.81, representing work, labor and services, by Mrs. Rose Sammon, who acted as wardrobe mistress with the "Lassie" show which stranded in Syracuse in January. Mrs. Sammon, who had been the wardrobe mistress with the original production of "Lassie," was, she alleges, engaged by the Cushings to act as their "personal representative and guardian of their production," which they leased to Nicholas Z. Coutoucas, the manager, who was arrested and lodged in the Ludlow street jail this week for non-payment of a performer's wages. She alleges that the Cushings, who live at the Hotel Buckingham, on Fifth avenue, had assured her that she would be paid for her work. The suit, which was brought through the offices of Attorney Paul N. Turner, was filed in the Third District Municipal Court.

30 INJURED IN THEATRE PANIC

CHICAGO, Ill., Feb. 27.—A \$1,000,000 explosion, which occurred in this city, Friday when 30 tons of dynamite exploded at the McCook Quarry, caused a panic among the audience at the Argo Theatre, resulting in many being injured in a rush to the exits. The explosion was felt in nearly every theatre in Chicago and caused slight panics in a few of the loop theatres.

The Argo Theatre was situated close to the scene of the explosion, and the playhouse rocked when the explosion took place. The patrons fearing that the roof or walls were about to cave in on them made a wild fight for the street with the result that nearly thirty people were hurt in the riot that followed. Six are reported to have been seriously hurt.

No lives were lost in the explosion, which is said to have been one of the worst in the history of Chicago.

"TWIN" SEEK INJUNCTION

CHICAGO, Ill., Feb. 27.—Rose and Josefa Blazek, the Czecho-Slovakian Twins and their 11 year old son, Frank, have filed a petition for an accounting and an injunction against Ike Rose, their manager. The petition for an injunction filed on behalf of the boy, asks that Rose be restrained from referring to him in advertisements as the "son of two mothers."

The petition for an accounting asserts that Rose has received more than \$1,200 per week for their services and that they have been paid \$200. It asks that he be made to account for money received for more than a thousand performances. It is said that the original contract did not call for the services of the son. The case will be heard in this city next month.

HILL CUTS TO FOUR SHOWS

Gus Hill's "Happy Hooligan" show, previously named "The Girl from Greenwich Village" and "Boob McNutt," will close this Saturday in Wilkes-Barre, Penn. Its title was changed to "Happy Hooligan" last week when it opened in Penn Yan, New York.

This leaves Hill with only four shows playing, all "Bringing Up Father" companies. At one time this season he had seven companies playing the one-night stand territory.

Last year at this time Hill had fifteen shows on the road.

LIONS AT BARGAIN PRICES

NEW HAVEN, Conn., Feb. 27.—Trained lions were sold at bargain prices at an auction held here last Thursday. Three of them were bought by William F. Taylor, of Hartford, for \$900. Felix O. Rustand, who held a judgment against Mme. Adgie Castello, who had trained the beasts, was glad to get rid of them, although he had to pocket a loss, as it had cost him \$3,000 to feed them for the 333 days the animals were under attachment.

ELECTRIC THEATRE BURNED

CAMBRIA, Ill., Feb. 27.—The Electric Theatre here, was completely destroyed by fire last week. The house played vaudeville, pictures, and road attractions. A. O. Chonte, who owned and managed the house, will build a new house.

MUSICAL UNION AGAIN IN MIDST OF SERIES OF INTERNAL FIGHTS

Troubles Date Back to Early Part of Last Year When Courts Were Called Upon to Settle Differences—
New Injunction Case in Courts

The disturbances in the ranks of the union musicians of New York, which raged most of last year and were apparently brought to an end last November when the American Federation of Labor granted a charter to a new local union, called the Associated Musicians of Greater New York, which was to take over the members and most of the duties of the expelled union, the Musical Mutual Protective Union, broke out again recently and have developed to a point where the officials of the M. M. P. U., finding the existing situation practically intolerable, last week took under advisement certain plans to bring an end to the matter.

Being without a charter the M. M. P. U. can not afford to declare open war on the new local, No. 802, with its A. F. of M. backing, and therefore cannot offer any service to its members. The great majority of the members of the M. M. P. U. are also members of the Local 802, without which membership they could not secure union employment. The trouble arises over the fact that while at the time of the musicians' strike or lockout in the motion picture and vaudeville theatres in New York earlier in the season an understanding was supposed to have been reached between the American Federation of Musicians and the M. M. P. U. officials, no cohesive plan of operation between Local 802 and the M. M. P. U. is in working, and in fact there is a great amount of friction between the officials of both locals.

This friction arises over the fact, as far as can be learned, for the officials of both unions are exceedingly reticent, that the Federation officers, who control Local 802 by reason of its power to appoint the executive committee of the new local, are unwilling to take over the M. M. P. U. excepting on their own terms. The Federation officials, realizing they hold the whip hand in the situation, refuse to grant any concessions to the party in power in the M. M. P. U.

The M. M. P. U. finds itself in very poor financial position because of the fact that its members are unwilling to pay dues to an organization from which they receive no actual service, and consequently the fight they are putting up is necessarily a weak one.

Local 802, organized under the plan and direction of President Joseph N. Weber and the National Executive Committee of the American Federation of Musicians, has a peculiar form of government in that the executive power is vested in a committee, the members of which are appointed by the A. F. of M. Executive

Committee, and are not elected by vote of its members.

The officials of the M. M. P. U., while they were elected last November on the platform of co-operation with the A. F. of M. and the new union, object to turning over the entire assets of their union, estimated at around \$1,000,000, to a union the members of which will have practically no say in its control and operation.

Finding themselves in what amounts to almost an impasse, the directors of the M. M. P. U. held a special meeting last Friday at which plans were discussed to amalgamate with Local 802. While the president of the M. M. P. U., A. Mulieri, refused to make any statement about the matter it is generally understood that the directors will bow to the will of the officials of the American Federation of Musicians and arrange matters so the entire assets and power of the M. M. P. U. will be turned over to Local 802.

There is at present in existence an order which compels members of Local 802 to refuse to work with non-members, whether or not they are members of the M. M. P. U. The group of so-called "radical" members of the M. M. P. U. who were in control of that union for some time last year, have not been permitted to join Local 802 and consequently find themselves unable to get employment as musicians.

One of these "radicals," Adam Schirra, has resorted to legal action, and last week obtained a temporary injunction against President Weber of the A. F. of M. from "acting in any manner that would keep the former No. 310 (the M. M. P. U.) members from working." A motion to continue this injunction was heard last week before Supreme Court Justice McCook, who reserved decision.

A motion, later withdrawn, was also made a short time ago by certain of these "radicals" to have the M. M. P. U. placed in the hands of a receiver.

Any musician joining Local 802 must pay an initiation fee of \$50 and \$8 yearly dues. The dues in the M. M. P. U. are \$12 a year, and while the members of the latter do not like to drop their membership in it, they find that under the present business conditions, they cannot afford to keep up cards in both unions.

It is safe to say that the great majority of the members of both the M. M. P. U. and Local 802 "don't know what it's all about," as one member expressed it. The complicated affairs seem hopelessly incomprehensible to the polyglot membership, who are daily discussing the troubles and looking about for a solution.

LEAGUE ELECTS OFFICERS

CHICAGO, Ill., Feb. 27.—At a meeting of the Showmen's League of America, at the Hotel Sherman, last Thursday evening, Edward F. Carruthers was re-elected president of the organization.

Other officers elected with him were Jerome Mugiven, Pres. Ind., first vice president; Charles G. Browning of Chicago, second vice president; Harry Melville, Chicago, third vice president; Edward Neuman, Chicago, treasurer and G. R. Fisher, Chicago, secretary. The meeting was followed by an entertainment and ball, which was attended by outdoor showmen and fair secretaries from all parts of the country.

STONE'S "TIP TOP" CLOSING

Boston, Mass., Feb. 27.—Fred Stone's "Tip Top" which has been packing the Colonial Theatre for weeks, will close at this house on March 18th. The run will at that time have covered four months, by far the longest engagement of any attraction which has played Boston this season.

"JUST BECAUSE" STARTS

NORTHAMPTON, Mass., Feb. 27.—"Just Because," the product of women well known in New York society circles, had its premiere at the Academy of Music on Friday night. The book is by Anna O'Ryan and Helen S. Woodruff, the lyrics by Mrs. Woodruff and the music by Madelyn Sheppard. Miss O'Ryan is the sister of General O'Ryan, and Mrs. Woodruff is a well known authoress whose book, "The Lady of the Lighthouse," brought \$50,000 in royalties to swell the funds of various institutions for the blind in New York.

In the cast are Frank Moulan, Jane Richardson, Queenie Smith, Olin Howland, Charles Trowbridge, Edgar Nelson, Ruth Williamson and Nellie Graham Dent. There is a pony chorus of twenty. The book was staged by Oscar Eagle and the dances by Bert French.

"Just Because" will open in New York in about two weeks.

Negotiations for a Broadway playhouse are now going on.

TOOTLE COMPANY LOSES APPEAL

The Appellate Division of the Supreme Court last week handed down a decision in which it affirmed the judgment of \$9,821.19 in favor of the Tootle Theatre Company, of St. Joseph, Missouri, against the Shubert Theatrical Company. The appeal from this judgment had been taken by the Tootle Theatre Company, who had originally sued for \$19,000, representing a \$4,000 judgment obtained in the Circuit Court of Appeals in Jackson County, Missouri, and claims for the payment of rent from March 1st, 1913, to November 1, 1919. The plaintiff was represented in the action by Attorneys Austin G. Fox and Francis R. Bangs. The Shuberts were represented by Charles H. Tuttle and William Klein.

The Tootle Theatre Company alleges that the Shuberts had breached their lease when they gave up the Tootle Theatre. The answer of the defendant claimed that they had been forced to turn back the lease because the lessor had not kept the theatre in repair. The Shubert Theatrical Company also set up a counterclaim for \$25,000 damages.

The Supreme Court rendered a judgment in favor of the Tootle Theatre Company for \$9,821.19 from which it appealed to the higher court, resulting in the Appellate Division holding with the lower court by affirming the judgment.

BOWERY THEATRES SOLD

Miner's Bowery Theatre which closed as a vaudeville house in October, 1912, has passed out of the control of the Miner family. The house was erected some forty two years ago and comprises a three story building at Nos. 165-167 Bowery, just south of Delancy street. Henry Clay Miner was the builder of the house and it was sold by his heirs.

Miner's Bowery, now a movie house, one of the oldest theatrical landmarks in the city was acquired for a purchase price around \$400,000. It was the scene of the beginning of the stage careers of many subsequent stars like Weber and Fields, Sam Bernard, George M. Cohan, Pete Daly, Evans and Hoey, Roger Bros., Maggie Cline, Emma Carus, John T. Kelly and May and Flo Irwin and many others who achieved fame in the theatrical profession.

The purchase of the property was made by the Shea Theatre Corp., Patrick F. Shea, president, which last week acquired the Thomashefsky Theatre, an eight story structure at the southwest corner of Houston and Chrystie streets. It is said that buyers will alter the theatres for business use.

The People's Theatre, which has not been sold since 1880, and is assessed at \$250,000, has also been sold to the Shea Theatre Corporation. It was for several years the home of Italian burlesque, opera and stock companies.

COULON BEFORE COMMISSION

CHICAGO, Feb. 27.—An application for a permit to perform his resistance stunt was made to the Chicago athletic commission by Johnny Coulon, former bantam-weight boxing champion, on Saturday, and, as a result, he has been asked to appear before the commission some time this week.

Coulon, who baffled the savants of Paris by his ability to foil the giants and strong men of Europe in their efforts to lift him from the ground, declares his ignorance of his ability, and how he does this stunt.

The commission declared that if anything in the nature of a fake is discovered in connection with the act the permit will not be granted.

The Coulon trick consists of a bit of resistance whereby in a standing position, the strongest man is unable to lift him.

GARYN IS YONKERS MANAGER

Patrick Garyn has replaced Guy Graves as resident manager of F. F. Proctor's Theatre, Yonkers, N. Y. Mr. Garyn has been affiliated with the Keith and Proctor interests for several years having managed Proctor's Mt. Vernon Theatre at one time, also Proctor's 23rd Street, Keith's Jersey City and Keith's New 105th Street Theatre in Cleveland, Ohio.

GOOD BUSINESS IN CHICAGO

CHICAGO, Feb. 27.—The legitimate plays now running here are enjoying good business. Two new plays opened here on Sunday night.

"Only 38," with Mary Ryan, opened at the Olympic Theatre succeeding "The Beggar's Opera."

"Lady Billy," with Mitzi, opened at the Illinois, replacing Otis Skinner in "Blood and Sand."

Plays which continue are: "The Varying Shore," at the Woods; "The Easiest Way," at the Powers; "Two Little Girls in Blue," at the Colonial; "Nice People," at the Cort; "Little Old New York," at the Grand Opera House; "The Silver Fox," at the La Salle; "Lightnin'," at the Blackstone; "The Night Cap," at the Playhouse; "The Claw," at the Princess; "The Hindu," at the Central; "Bluebeard's Eighth Wife," at the Garrick; "The Last Waltz," at the Studebaker, which leaves this Saturday.

Due to a revision in bookings, William Hodge in "Dog Love," will substitute for "Main Street," at the Studebaker Theatre, opening on March 6th. Other new shows to open soon are: Billie Burke in "The Intimate Stranger" at Power's on March 20th; Grace George in "The Exquisite Hour," at the Princess on the same date; "Ladies Night," at the Woods on the 20th, and "The O'Brien Girl," at the Grand Opera House on April 3rd.

CANTOR REVIEW LACKS COMEDY

PHILADELPHIA, Feb. 25.—From the point of view of the lover of the over-gorgeous in musical shows the Shuberts have "done themselves proud" in Eddie Cantor's new show, "Make It Snappy," which is now playing at the Shubert Theatre. The trend of the revue producers during the last few years was never more clearly illustrated. There are scenes expensively costumed, after scenes expensively costumed; there are tiresome processional scenes after ditto,—but of comedy, there is not enough.

Comedy is essential in revues. Splendid scenic effects and costumes are not enough to satisfy the patron of this type of show. In "Make It Snappy" the great majority of the comedy, naturally, falls to the able hands of Eddie Cantor. He is assisted by Lillian Fitzgerald than whom there are exceedingly few comedienne as talented, and Lew Hearn, but the material with which they must work is patterned too much along the lines which revues have been using for the past decade. There is not enough newness.

Several of the comedy scenes—called satires—are good, but they are oh! so few.

The other outstanding weakness in "Make It Snappy" is the lack of dance numbers. Of song numbers there are many, and a number of them are very good, but little is done in the dance line.

Others prominent in the cast are: Tot Qualters, Marrie Burke, Marguerite Huddle, John Byam, Wade Booth, Georgie Hale, Muriel de Forest, Rose Zimeleva.

The book of the piece is by Harold Atteridge, the lyrics by Atteridge and Al. Bryan, and the score is by Jean Schwartz. The revue was staged by Charles Sinclair.

SOPLY WARD'S FATHER DEAD

Israel Mendelsohn, sixty-four years of age, and father of Solly Ward, the comedian, member of the cast of "The Music Box," died suddenly at his residence on Sunday. He had been ill but a few days. His widow and several children survive him.

RUBINI AND ROSA

Rubini and Rosa are this week playing the Shubert, Majestic Theatre, Boston. They have been routed over the Shubert time by Davidow and Le Maire, opening last week at the Apollo Theatre, Atlantic City, where it was a sensational hit. The act is a novelty in every respect.

"STRANGER" IN PROCTOR HOUSES

"Welcome Stranger," with the original cast, including George Sidney, will play Hamarnus Bleeker Hall, Albany, March 13th, Proctor's Theatre, Schenectady, March 15th, and Proctor's Theatre, Troy, March 16th.

BANKRUPTCY PETITION FILED AGAINST AM. BURLESQUE ASSOC.

Creditors Place Liabilities at \$125,000 and Assets at \$25,000—I. H. Herk, President, Denies Company Is Insolvent and States Assets Amount to Over \$150,000

An involuntary petition in bankruptcy was filed against the American Burlesque Association last week and application made for the appointment of a receiver. The petitioning creditors placed the liabilities of the company at \$125,000 and the assets at only \$25,000. The case was set for a hearing before Federal Judge Learned Hand, but was postponed several times, and will probably take place this week. In the answering affidavit to the application for bankruptcy, I. H. Herk, president of the American Burlesque Association, denied that the company was insolvent, stating that it had assets of \$156,996.67 over and above all liabilities.

The three petitioning creditors are P. J. Carey & Sons, Inc., with a claim for \$5,685.28; Pearson-Meade Lithographing Company, Inc., \$695.65, and Charles Maher, an assignee of the National Printing and Engraving Company, Inc., \$11,313.64.

Samuel J. Goldsmith, of the law office of Myers & Goldsmith, of No. 100 Broadway, is representing the American Burlesque Association in the action, and the firm of Olcott, Bonyng, McManus and Ernst represent the petitioners.

The application for receiver made by Peter J. Carey, who is also a stockholder in the American Burlesque Association, alleges that its present officers are destroying part of the assets of the company and are using their knowledge for the benefit of another burlesque organization. The organization alluded to is the recently formed Affiliated Theatres Corporation, in which I. H. Herk is associated with the Shuberts. Carey also alleges that Herk is arranging to turn over theatre holdings in various cities to the new organization.

In his answering affidavit, President Herk denies that he has any intention of giving up any of the American Burlesque Association's theatre holdings to any outside company. He also charges that the petition for the appointment of a receiver for the company has been engineered by the officers of the Columbia Amusement Company in an effort to entirely eliminate the American Burlesque Association and have the whole burlesque field for itself. As indicative of this fact, Herk points to the fact that the attorneys for the petitioners are also the attorneys for the Columbia.

Herk in his affidavit charges that P. J. Carey, within the last two weeks, told him that he understood the difficulties of the American Burlesque Association were brought about by the Columbia Amusement Company. He says that it is known as a matter of fact that the Columbia Amusement Company did persuade theatre owners and show managers on the American Wheel to refuse to carry out their agreements with the American.

From the time the American was formed it was closely affiliated with the Columbia with interlocking directorates on the boards of the two companies and Colum-

bia stockholders own \$115,000 worth of the stock of the American out of \$150,000 issued, Herk states. Later, he says, the directorates were separated, and on November 26, 1921, Michael Mullin, G. W. Gallagher, Peter J. Carey, I. H. Herk, Warren B. Irons, and Samuel Levey were named as voting trustees for a period of five years. Since making the trust agreement, Herk states he, Gallagher and Irons have been in control of the affairs of the American.

The Columbia Amusement Company knew that the American Burlesque Association contemplated bringing an action against it for a large amount of damages, and its officials conceived the plan of plunging the American into bankruptcy before suit was brought, Herk declares in his affidavit.

Herk also alleges that the Columbia Amusement Company is sponsoring the newly organized Burlesque Booking Office, and that if it is successful in eliminating the American, the new concern will be able to step right into the American's position.

The first theatre which refused to carry out its agreement with the American Burlesque Association was the Haymarket Theatre in Chicago, declares Herk. Warren B. Irons is the president of the company operating the Haymarket, he states, but he is only a tenant under sharing terms, the theatre being owned by the Columbia, and while the American's agreement provides that only its shows shall be presented there, both Irons and the Columbia proceeded to eliminate them and substitute others. Irons, he says, resigned as a director of the American immediately after the break with the Columbia, giving as his reasons that he didn't want to be involved in any quarrel between the American and the Columbia.

To show that the American Burlesque Association is absolutely solvent Herk sets forth the statement that it owns \$75,000 worth of stock of the Louisville, Kentucky, Gaiety Theatre; \$50,000 of the stock of the Amalgamated Burlesque Enterprises, Inc., which operates several productions and also theatres; owns the Capitol Theatre in Washington, D. C.; holds collectible notes amounting to \$5,400; has a claim against the Amalgamated Burlesque Enterprises for \$42,371.14; outstanding loans amounting to \$19,553, all of which are good; show loans of \$5,000; loans to theatres amounting to \$4,551; loans to the Indianapolis office of \$4,000; railroad pool assessments of \$5,000; \$25,000 owed to it by the Louisville Gaiety Theatre; a claim against the United States government for overpaid taxes of \$5,500—a total of good and collectible assets amounting to \$252,995. The entire liabilities of the American are only \$95,999.93, states Herk, leaving \$156,996.67 of assets above all debts.

NEW LAFAYETTE OPENS

BUFFALO, Feb. 27.—The New Lafayette Theatre, with a seating capacity of 3,800 running six acts of vaudeville on a three show daily policy, opened its doors today. The house is booked by Sun and the opening bill consisted of "The Girls of Altitude," "Allen and Canter, Kennedy and Burke, Mlle. Rhea and Co., Weber and Hall and "Hanky Panky Jr." Wayne Christie, New York booker for the Sun time attended the opening.

ARMORY THEATRE CLOSING

BINGHAMTON, N. Y., Feb. 27.—The Armory Theatre, one of the oldest theatres in this city, will close its doors, and cease to be a place of amusement within the next few weeks. The house played vaudeville and road attractions. It will be turned into a storage warehouse.

SALARIES FOR REHEARSALS

Because of the action of one manager of a Tabloid show in allowing rehearsals to be viewed by the public, at an admission price, Equity last week passed a ruling that such "rehearsals" will have to be paid for at the rate of one pay for one regular performance. The members of this tabloid objected to the manager's idea of show business and reported the matter to Equity.

GRAND OPERA WITH PICTURES

PHILADELPHIA, Pa., Feb. 27.—At the Alhambra Theatre here, a novel entertainment in the form of grand opera and motion pictures is being presented.

The Defeo Grand Opera Company is giving "Cavalleria Rusticana" in conjunction with the Pola Negri picture "The Last Payment." The last half of the week the opera "Il Trovatore" will be sung.

WEYBURN TOO POOR TO PAY

Ned Weyburn, producer and stage director, was adjudged in contempt of court this week by Supreme Court Justice John Ford because he was \$1,350 in arrears in alimony due his second wife, Helene D. Weyburn, at the rate of \$75 a week. Weyburn has been married a third time and lives with his wife at Bayside, Long Island. Weyburn married his second wife on April 4, 1909. They were separated in 1912, and in 1916 she divorced him, obtaining a court order for the payment of \$40 a week alimony, which was later increased to \$75.

In her application for the order to have him punished for contempt of court, Mrs. Weyburn said though he couldn't pay her the alimony due her, her husband seemed to have plenty of money to pay for the many gifts with which he showered his present wife.

Weyburn, in an affidavit filed in opposition to the motion, said that he had been very unsuccessful financially in 1921, whereas in former years he had made a lot of money. On one production of his own, "Town Talk," he lost a great deal of money this season, he stated. As a result of this failure and other conditions he was really \$6,000 in debt, and asked that the court would not send him to jail.

Weyburn also asserted that his second wife was just as well off as his first, as wife No. 2 knew when she married him that he was paying alimony to No. 1. He declared that wife No. 2's idea of becoming a stage star is what caused their estrangement.

It is not true, Weyburn stated, that as his second wife alleged, he had expensive offices in Manhattan and a luxurious home in Bayside. He says that his office on West Forty-fifth street is two flights up in an old brownstone dwelling, and that he was getting along as economically as possible among the actors in the colony of Queensboro.

He further states that "There is a very different business situation in the theatrical business today than was existing five years ago. During the year 1921, deponent sought to produce under his own name a production for a certain man with capital. The man with capital, as is very often the case when a show is partially prepared, failed to provide the money for its completion. As a result the deponent was practically ruined for the year 1921."

"THE RED MOON" STRANDS

WILKES-BARRE, Penn., Feb. 27.—"The Red Moon" company, playing the last part of the week at the Orpheum Theatre here, stranded on Saturday night. The show was produced by Edward B. Perkins, Inc. Perkins' last venture was the musical comedy "Suzette," which flopped after one week at the Princess Theatre in New York.

Perkins remained in Wilkes-Barre until Monday of this week, but the company returned to New York, sufficient funds for their transportation having been raked up. Perkins is said to have been stranded without funds himself, and was forced to wire to friends in New York for money to get out of town.

"The Red Moon," which opened in Trenton last Wednesday, was remorselessly panned by local papers there, and received practically the same treatment here. The book of the piece was by Fred Caryll, and the music by Leo Kollo. It was staged by Paul Davis.

At Equity headquarters in New York it was learned that "The Red Moon" was 100 per cent Equity, but that no financial assistance had been requested of them to bring the company back here.

STEWART LEASES LIBERTY

DAVENPORT, Ia., Feb. 27.—The Liberty Theatre, this city, has been leased for a period of ten years by Ernest Stewart, of New York. The Liberty will play vaudeville and pictures.

THREE "JUST MARRIED" GOING OUT

Three companies of "Just Married," the Hurtig-Shubert comedy now running at the Nora Bayes Theatre, will be placed in rehearsal and sent on tour in the near future.

GOOD BUSINESS IN PHILA.

PHILADELPHIA, Feb. 27.—Business in the local legitimate theatres continues good. No openings take place this week, and but one is scheduled for next week. At the Garrick Theatre "The O'Brien Girl" has made a solid hit. It began its second week on Monday.

At the Shubert Eddie Cantor's show, "Make It Snappy," commenced its second week.

"The Gold Diggers," at the Broad Theatre, also in its second week, is going big.

"Ladies' Night," Woods' hit, is still pulling 'em in its eighth week at the Lyric Theatre.

At the Adelphi "Dog Love," William Hodge's typical vehicle, in its fourth week, closes this Saturday. Following this show William A. Brady's "Drifting," with Robert Warwick and Helen Mencken, will open on next Monday.

"Main Street," in its third week at the Walnut, is doing very fair business.

"Orphans of the Storm," D. W. Griffith's picture, closes this Saturday, after a run of eight weeks at the Forrest. George White's "Scandals" open here the following Monday for a two weeks' run.

PINKERTON SUES SELZNICK

Allan Pinkerton, famous detective and head of the Pinkerton Detective Agency, sued on Monday for an injunction restraining the Selznick Pictures Corporation from using his name in a recently produced film. The hearing on the motion for an injunction was held before Supreme Court Justice Benedict, in Brooklyn, who reserved decision.

According to Pinkerton, one of the captions of the film reads: "Get me a Pinkerton report on that." Pinkerton claims that the use of his name is illegal and in violation of the civil rights act, which forbids the use of the name of an individual for trade or advertising purposes. He says that the use of the name Pinkerton refers to him. The Counsel for Selznick in answer to the motion stated that the name used applied only to the agency and not the individual.

EQUITY HOME OWNERS CHANGE

Actor's Equity Association has had two changes of landlords in the past two weeks. The first brought Benjamin Winter, the operator, who became the owner of the Actor's rendezvous at No. 115 West Forty-seventh street. This came into Winter's possession through his sale two weeks ago of the twelve-story apartment at the southeast corner of West End avenue and Ninety-eighth street, the buyers, Thomas J. McLaughlin and Joseph Gordon, giving the Forty-seventh street property in trade. Yesterday the latter was sold to a client of Hollings C. Renton.

CABARET HELD UP

CHICAGO, Ill., Feb. 27.—The Panama Cabaret was held up last Thursday and its patrons were lined against the walls and relieved of all cash and valuables they carried. Five holdup men staged the hold-up. The cabaret was well filled at the time the gun men entered. They ordered everyone against the wall. They escaped with \$3,000 after a pistol fight with the police and proprietors of the cabaret.

MIDGETS FOR BARNUM SHOW

Seven circus midgets arrived here on Saturday aboard the *Aquatania*, to join the Barnum Circus. None of them are more than three feet in height, and none of them weigh over forty pounds. The oldest is Miss Albertina, fifty, who is three feet tall and weighs thirty-eight pounds, and the youngest is Otto, sixteen, weighing thirty-two pounds.

"LOLA" STARTS ON MARCH 6

"Lola," the new play with music in which Helen Shipman is to be featured, will open at Rochester on March 6th. Leslie Morosco is backing the production. In the cast are Clarence Derwent, Eddie Garvis, A. J. Herbert, Lenore Novasio, Eunice Burnham and others.

VAUDEVILLE

MAN'GERS AFTER SHUBERT VAUD. FRANCHISES

THIRTY-FIVE TO BE GRANTED

The officers of the Affiliated Theatres Corporation are now considering personal applications for franchises on the extended Shubert vaudeville circuit which will open in September with thirty-five or more theatres, but have not as yet made any definite assignments.

The directors of the corporation are: I. H. Herk, president; Ed. W. Beatty, secretary; Max Spiegel, treasurer; Jake Shubert, Lee Shubert, William Klein, who is the Shuberts' attorney; L. Lawrence Weber, and Forrest D. Trolles.

It is expected that many franchises will be portioned out to legitimate producers now connected with the Shuberts. Among those who will produce units will probably be A. H. Woods, Ed Beatty, Jean Bedini, Arthur Hammerstein, Ed Bloom, I. H. Herk, L. Lawrence Weber, A. L. Erlanger, Lee Shubert, J. J. Shubert, Max Spiegel, Jos. M. Gaites, Lew Fields, John Cort, Jenie Jacobs and the Selwyns.

COLONIAL TICKETS AT PALACE

Reserve seat tickets for the Colonial Theatre can be purchased at the box office of the Palace Theatre. The big overflow at practically all of the performances at this theatre is responsible for putting the Colonial tickets on sale. Despite the fact that the Colonial is nearly three quarters of a mile away, the ticket sale at the Palace is large.

ANOTHER OLD TIMERS' ACT

CHICAGO, Ill., Feb. 27.—A new minstrel act, which is being formed here by Harry Armstrong, will contain one of the oldest living minstrels. George Wilson, 75 years of age, will be the feature. Other members of the act range from 50 years to 65. The act will be a novelty feature for vaudeville.

ACT CANCELS CIRCUS CONTRACT

The Six Hassans, an Arab tumbling act now playing the Keith circuit, have cancelled a contract calling for their appearance this year with the Sells-Floto Circus, their present booking superseding the circus contract.

STATE MANAGER MARRIES

Joseph R. Vogel, manager of Loew's State theatre, was last week married to Cecile Weisberg, niece of Al. Woods, the producer. The wedding ceremony was performed at the Woods home and the couple left immediately afterwards for a honeymoon trip to Atlantic City.

McKAY RETURNING TO ENGLAND

The contract held by Jock McKay, to tour the Shubert Vaudeville Circuit, terminates Saturday in Philadelphia. His contract was for twenty weeks, to be played in twenty-four. McKay will sail for England at once.

NEW ACTS ON SHUBERT TIME

The Shubert Vaudeville Exchange continues to add acts to its books. Two new acts opened on the circuit this week. They are Frank Stafford and Co., and Ray Hughes & "Pam" who opened at the Shubert-Belasco Theatre, Washington.

EFFIE SHANNON FOR VAUDEVILLE

Effie Shannon and Jessie Busley are going to take a flyer into vaudeville, within the next few weeks. Just where the act will open is not known.

NEW ACTS

Laurel Lee opens next week on the Moss time in a new act entitled "Starlit." She is assisted by three boys.

Al. Lewis and Jimmy Lum will be seen in a new comedy act entitled "Stopping Traffic," written by Eddie Sobel.

Bell and Haynes are rehearsing a new act which they hope to open next week.

Joe and Martin Kennedy, to be billed as "The Kennedy Bros.," open for Pantages March first in a new act entitled "The Southern Homestead."

Andy Gardner will soon be seen in a new act entitled "Love Lozenges," from the pen of Tony Hunting.

Helen Travers and Jack Allen have opened a new act. Miss Travers was lately of the act of Travers and Kramer and before that was the partner of Joe Phillips.

Bob Murphy And— is the title of a new act that is breaking in this week. The silent partner is Miss Jerry Moss.

Frank Griffiths and Harry Dobson have opened a new act by the title of "The New Turnkey," written by Jean Havez and Billy Dale.

Harry Miller and Peggy Fears have opened a new act that is a playlet with music entitled "It Happened in Hollywood." The vehicle was written by John J. McNally and Skeets Gallagher.

Roehm & Richards, producers and agents, located in the Strand Theatre Building, have secured a new act, written by Joseph Spurin, composer of the instrumental and vocal numbers in the show "The Broken Wing." The act, which is entitled "Americana Style" will be produced for vaudeville. Opens this week, out of town.

MANAGER'S SON INJURED

Jack McMahon, three year old son of Harold McMahon, co-manager of Loew's State theatre, was severely injured Sunday afternoon when struck by a taxicab at Columbus Circle. The boy is now in the Roosevelt Hospital while the nurse, Miss Cecile Oget, who accompanied the youth is confined to her home badly bruised when she attempted to shield the boy's body from the wheels of the automobile.

TWELVE ACTS AT MAJESTIC

CHICAGO, Ill., Feb. 27.—Twelve acts are being advertised this week at the Majestic Theatre. According to the bill the following acts will be included in this week's program, Gallagher & Shean, Ona Munson, Wilbur Mack, Toney & Norman, Demarest & Collette, May Wirth, Pressler & Klais, Du For Boys, Worden Brothers, Jordan Girls, Billy Arlington, Bernard & Garry.

HUNTINGTON HIPPODROME CLOSES

HUNTINGTON, W. Va., Feb. 27.—The Hippodrome Theatre of this city, which has been running a policy of five acts of vaudeville and booked by the Gus Sun office closed vaudeville last week. The reason given was that this city is experiencing the poorest theatrical season in history and the management was unable to meet expenses. The house will run pictures exclusively.

LEO A. SCHER ENGAGED

The engagement reception of Leo A. Scher, of the Shubert Vaudeville staff, to Miss Frances Casin, a non-professional of Brooklyn, was held last Saturday night at The Juliet, No. 103 West 117th street. Many well known members of the theatrical profession were present.

LIGHTNER SISTERS FOR PALACE

The Lightner Sisters and Alexander have been booked to again appear at the Palace Theatre March 13th. This is the fourth time in the past eight months that this act has appeared at this house.

TWO ORPHEUM HOUSES TO CLOSE

DULUTH AND DES MOINES THEATRES

The Orpheum Theatre at Duluth will close March 5, according to notification given agents whose acts hold contracts for that house. The information that the Orpheum Theatre in Des Moines would also close soon came in the same instance. The Orpheum Circuit officials refused to comment on the closing or give out any reason. It is believed that the houses in question have suffered such poor business that the closing was necessary.

SYMPHONY ORCHESTRA SCORES

SYRACUSE, N. Y., Feb. 27.—The Syracuse Symphony Orchestra has scored an emphatic success. The second concert was held last Saturday, at B. F. Keith's Theatre, and the attendance was even greater than that of the first concert held last month. The house was completely sold out, and hundreds of people were turned away and many accepted standing-room. Many of the city's ardent music lovers offered as much as \$10 for a seat or even to be permitted to stand up and listen to the concert.

Mr. E. F. Albee, the president of the B. F. Keith Circuit, has given the use of the theatre gratis for one year.

"CLOWN NIGHTS" IN SHOWS

Tommy Gordon, in his tour of the Keith houses, has instigated a series of "Theatre Clown Nights" as part of his act. This idea, in which all of the artists partake, was suggested to Gordon by his success with the N. V. A. Clown Nights. Tommy opened at the Bushwick on Monday, and proceeded to interest the following artists and companies, who appeared as a special feature on the bill: Anna Chandler, Ed. Lee Roth, Leavitt and Lockwood, Billy Sharp's Revue, Gray and Melrose, and Tommy Gordon—and, as the jerk town papers put it, "a good time was had by all."

ACTS IN STRAND THEATRE

WASHINGTON, D. C., Feb. 27.—The Strand Theatre, here, which formerly was devoted to motion pictures, is now a combination house, playing vaudeville and pictures, with the vaudeville being booked by the Marcus Loew offices. The scale of prices for matinees range from 10c. to 31c., with evening prices running from 20c. to 50c., excepting Saturdays, Sundays and Holidays.

VAUDEVILLE FOR SHUBERT-MURAT

INDIANAPOLIS, Ind., Feb. 27.—Shubert vaudeville will be seen here beginning next Monday, March 6, when the Shubert-Murat becomes a vaudeville house, with Lew Fields "Snapshots," as the feature attraction.

MURRAY IN NEW ACT

John T. Murray, recently in "The Whirl of New York," has gone into vaudeville with Vivian Oakland. This week he is breaking in at Hartford, Conn.

VAUDEVILLE AT IMPERIAL

MONTREAL, Can., Feb. 27.—The Empire Theatre, at present playing pictures, will change its policy starting March 5, and will play six acts and a picture.

SHUBERT CONTRACTS EXPIRING

Two more acts, contracts with the Shubert Vaudeville Circuit expire this Saturday; they are, Selma Braatz, and Permane and Shelly.

AGENTS HIT BY BROKER FAILURE

Fifteen or twenty agents for the Loew Circuit and independent time around New York were hard hit last week when the A. R. Smith and Company, brokerage firm, closed their doors and declared themselves bankrupts.

More or less reticence about disclosing the amount of their losses, the question of the exact number of agents who allowed this firm to handle their money could not be ascertained but a low estimate placed by an agent places the number at no less than fifteen and the combined loss suffered by the agents at forty thousand dollars.

Irving Yates, with offices in the Loew Annex building, was said to have been hit the hardest with a loss of five to six thousand while the rest averaged \$1,000 to \$1,500. Sam Follow is said to have lost \$3,000.

With few exceptions nearly every agent holding a franchise on the Loew time had been a customer of the bankrupt firm, dealing with their branch office on the third floor of the Putnam building, and in addition to this the firm is said to have the names of a large number of vaudeville acts on their books.

In addition to Yates and Follows, Jack Jordan, Harry Shea and Irving Tishman are said to be among the sustainers of loss while Lew Cantor is said to have luckily escaped the fall by closing his account on Wednesday. Aleck Hanlon, another agent, is said to have also closed his account with the firm but had not received his check before the crash came.

N. V. A. COMPLAINTS

Charles Ahearn, appearing on the Keith time has filed a complaint against Chester Hoffman for using a spring seat and a prop beer glass that operates on a long arm. These two props Ahearn alleges are of his own invention.

Hazel Boyne of the act of Roberts and Boyne has filed a complaint against Hazel Boyne of Connors and Boyne. Miss Boyne complains that she has been using this name since 1914 and that the later party adopted it as recently as two years ago.

BIKE RIDERS FOR VAUDEVILLE

The Keith circuit is making arrangements to book for a short run, the winning team of next week's six day bicycle race at Madison Square Garden. The team will be booked with Joe Basile's Band who are well known to the fans and play every year at the Garden. The Basile combination played at the Dempsey-Carpentier fight last July.

URBANER BUYS THE CALUMET

CHICAGO, Ill., Feb. 27.—Adams Urbanek has purchased the Calumet Theatre in South Chicago and will continue it as a vaudeville house playing a split week with five acts each half. The house is being booked by Billy Diamond, through the offices of the Webster Circuit.

MIND READER CALLS NAME

Billed as the "Woman Who Knows," Madam Ellis is working the smaller time throughout the east with a mental telepathy act. Unlike other acts of its kind the woman calls your name from the stage before revealing your thoughts and answering the question.

MARKUS BOOKS BORO PARK

Fally Markus has added another house to the list he is already booking. The new house is the Boro Park Theatre, Brooklyn. Markus started booking the house last Monday. It was formerly booked by John Robbins.

SOBOL BOOKING AMPHION

Eli Sobol is now booking the Amphion Theatre, in Brooklyn. The theatre plays four splits a week, five acts each split, with a feature picture. The splits come Tuesday, Thursday, Saturday and Sunday.

VAUDEVILLE

PALACE

An unusually successful bill, with hardly a weak spot. Elmer F. Rogers is back as manager again after an absence of eight weeks due to an attack of pneumonia. Benny Roberts, well known at the Colonial Theatre, replaced Owen Jones as orchestra leader and with Joe Lowe back at the drums and traps, the house musicians showed a hundred per cent improvement in their work.

Williams and Wolfus appeared in place of DeWolf Hopper who has bronchitis, and Arnaut Brothers, appeared in place of Guiran and Marguerite, the latter being ill.

Burns Brothers "dispensing thrills and laughs," an excellent hand balancing duo, opened the show to an appreciative audience.

The second spot was in ample hands, Bert Rule and John O'Brien, the former at the piano, did their routine of songs in creditable manner. Mr. O'Brien, with a touch of comedy, now and then, shone as a singer of Irish songs.

Doc Baker, with Polly Walker, and Bud and Jack Pearson, also several girls, in "Flashes," a revue "of fun, fads and fashions," certainly supplied a "flash" in the third position. Baker made some lightning quick changes, Miss Walker proved an able assistant working opposite him in his comedy, also singing and dancing well.

Herbert Williams and Hilda Wolfus were fourth on the bill, their wonderful brand of "hoke" hitting everyone in the right spot and as usual the act was one "wow" after another.

This week's offering of the Dolly Sisters who closed the first half, will undoubtedly lower the betting odds in their favor. Their routine is different than that of last week, the page girls being out, Mr. Kendall doing but one dance—joining the Sisters in the closing number, and not the least, is Gene Dabney's California Orchestra playing for the act as well as filling in the intervals. Harry Rosenthal, songwriter was at the piano for the orchestra and Joe Samuels, well known in music circles, was the orchestra's violinist; with Dabney playing the saxophone, the five piece combination proved itself a tight little orchestra. The Sisters opened with the same song "It must be You," wearing gowns that made them look like walking porcupines; their second bit was a sort of Spanish jazz number, the third was done in dainty white dresses and the closing number with Kendall was done in colorful costumes and with more pep.

Wells, Virginia and West, two sailors and a girl, opened the second half. Essentially the offering is a dancing act and they gave an exhibition that fairly sparkled. The younger of the male members has his own particular brand of dancing, so different that he stopped the show in no uncertain manner.

"The Virginia Judge," Walter C. Kelly, sailed along easily with his clever line of stories, and impressions of different characters. The story of the vaudeville actor who beat up a pianist in a small time house is a masterpiece.

Arnaut Brothers, in place of Guinan and Marguerite, proved to be a delightfully entertaining pair of musical clowns, who work as smoothly as a brook runs along its bed. After playing their guitars and violins, they imitated two love-birds whistling and chirping, one the coquette and the other the dashing swain.

Unusual as it may seem, two girls held down the next to closing spot in an unusual combination, that of a comedy sister team one working straight and the other comic. The Watson Sisters finished strong and deserve all the credit in the world. Fanny Watson has a broad minded sense of humor and the clowning bit at the finish, with the girl's mother, and later one of the Burns brothers, went over great.

Leon and Company, including Edith Packard closed the show, working fast as he displayed his assortment of illusions and tricks. M. H. S.

VAUDEVILLE REVIEWS

RIVERSIDE

"An Artistic Treat," with Margaret Stewart, William Downing and Beulah Stewart, opened a nine act bill, and easily held down the opening spot. Their work, which was almost perfect, consisted of ten art poses, which followed one after the other in rapid succession. The most important of the poses was "The Discus Thrower," a Greek statue, which was posed by Downing. Some of the other poses, which were done more or less in the nude, depicted dancers, water carriers, Romans fighting, and other interesting characteristic studies of old time art. A great act for either opening or closing. Took five calls.

Evangeline and Kathleen Murray, two attractive girls, won the hearts of the audience from the start, in the second spot, with their pretty singing and neat dancing. Both girls are gifted with pleasing personalities, and did their work in showmanlike fashion, scoring heavily. The girls took an encore and three bows for the closing.

Little Billy, the Lilliputian, was a sensation, and got the audience started on a laugh jamboree, with his quaint humor, and fast footwork, aided by his songs. This little chap opened as a female impersonator, and got a big laugh. Following this, Billy did a clever "pathos" bit. The poem was concerned with the loss of "Major," an old dog, and, upon the conclusion of this story, there were several handkerchiefs in evident use. A great piece, and well rendered. Little Billy stopped the show, and convinced the audience that, though diminutive he is every inch a "big-timer."

In number four position came Burke and Durkin, who, in their turn, stopped the show. The features of the act are: a proposal of marriage as it may be in 1940, in which the woman does the labor—and a song entitled "When Francis Dances With Me." Burke has added several new extra choruses which drew a lot of laughter.

"W. C. Fields' Family Ford," a near-pantomime sketch, demonstrating, in a goodnatured way, the trials through which a Ford owner may have to go, was great, and amused the audience. The man and his wife, are the only two who speak, and, at the conclusion, they are not even on speaking terms.

One of the features of the afternoon was a selection entitled "The Sheik," by the orchestra of the house, with Julius Lenzberg conducting. This tied up the show. The orchestra was forced to repeat the number.

After the monotony of the "Topic of the Day" and the Fables, the act of Bob Anderson and his Polo Pony, which, by the way, is an educated horse, scored. The horse added sums such as 4128, 1520, 3618, and 5197. In this the numbers were placed, in series of four, one under the other, and the horse, adding up the sum of each column, would give the answer by tapping with his left forefoot. The amusing part of the act was the finish, when the horse stepped out, and took the calls, by bowing in a dignified manner, as though he knew he deserved credit.

Jack Benny, monologist and violinist, had a good time all by himself. His talk was up-to-the-minute, and snappy, as was his music. Benny is very easy, on the stage, and got away well, scoring on each effort.

The Dolly Sisters did not do well in the next to closing spot. While their act has been perhaps bettered by the additions of a jazz band, it is still lacking in headlining entertaining value but the audience enthusiastically applauded their appearance.

The Swor Brothers, blackface comedians, scored well in the difficult closing spot and held the audience in well until the finish. D. B.

COLONIAL

The bill at this house for this week is long but satisfactory to the point that the audience forgets the time and waits to see the show through, come what may.

Beagy and Clause opened the bill with a roller skating act that started the show off at a swift pace. The act finished to a very good hand.

Chester Spencer and Lola Williams came next with a comedy act that started them laughing. The laughs didn't come until towards the close of the act but when they came there was no restraint on the part of the audience.

The Arnaut Brothers in the third position quietly made their goal with their acrobatic musical act and the applause finish established the act as one of the week's best bets at this house.

James B. Donovan and Marie Lee came next. This is one of those rare old time acts where the performers have kept abreast of the times and manage to stay among the big ones despite the years. Miss Lee is billed as "The Dancing Butterfly," but they should change the billing for something that relates to ragtime singing. Miss Tucker who occupied one of the boxes saw the possibility of a rival when Miss Lee put over a Mammy pop song for an opener.

DeLyle Alda, late Prima Donna of the Ziegfeld Follies, came next and closed the first part with a new act consisting of seven people which was as complete in the way of music story and ability as the average Broadway production. Miss Alda has surrounded herself with a support that should cause a pang of jealousy to her less fortunate sister performers. Of the six in the cast only the male team of Tierney and Donnelly are programmed which is an injustice to the work done by the rest. Another point in Miss Alda's favor is the fact that she takes part in the act in a conservative fashion displaying herself only at her best and leaving the rest of the time up to her support. Her audience sees just enough of her and hears just enough of her to make them want more.

Florence Tempest and Bobby Watson, with their new vaudeville offering, opened the last half and have in it a vehicle that will land them to the top of the variety ladder. The one thing they need for the act mostly is a musical director. His need was sadly felt with the way the orchestra misdirected the music. The man at the piano appears not to have the ability to direct from that end and if it is necessary to have a man on the stage, they should have another in the pit. The act is fairly filled with class and Miss Tempest displays an ability and a sweetness that could not have been suspected from her former appearances.

Bobby Higgins in the next spot tied the show into spasms, and waits for laughs to finish lengthened the act out over ten minutes longer than its allotted time. With this new vehicle Higgins is developing a personality that calls for laughs on sight. The young lady who works opposite him also displays something cute in the way of a sweetness that adds to the value of the turn. The story is perfect in every detail but its finish. This part is by far not strong enough to carry what has gone on before. The bed bit looks too planted while the red fire shines through the drop and spoils its surprise effect.

Margaret Young in the next to closing spot, with Rube Bloom at the piano, lived up to the billing in the front lights and that she has many friends in this house could be readily seen at her opening reception. Took an encore.

The Flying Henrys, billed as the sensational acrobats closed the show but the hour was later than 11:30 so few waited to see the finish of this turn. E. H.

WINTER GARDEN

Lipinski's Dogs opened the show, following a news weekly. This is an aggregation of well trained canines, who do quite a few novel tricks. Opening the show, they went over nicely.

Burns and Foran, opened with a special number, did in the dark, with the boys using flashlights; at the finish of the number, they go into their dance, which pleased.

O'Hanlon and Zambunis, in a special set, offered a pantomime, that led them into an Apache dance, that is without a doubt a masterpiece. The couple from the time that they started did not let up their speed for a minute, but just kept after it all the way through the act. Both are excellent dancers, and their efforts were rewarded by good solid applause at the finish of the act.

Buddy Doyle came next. He opened with a popular number, told a few good gags, and then sang a few more popular songs, after which he gave impressions of Cantor, Leonard, and Jolson, in good fashion. A good hand brought him back for an encore, and he sang a popular song. This chap has improved greatly since we last saw him. He has a pleasing voice, and deserved all he got here.

George and Dick Rath, with their hand to hand acrobatic work, showed several difficult feats of strength. These boys make neat appearances and are clever showmen.

Ethel Davis was assisted by Fred Rich at the piano. She offered a cycle of exclusive songs. Miss Davis is an exceptionally clever artist. The manner in which she delivers her material is more than pleasing, her enunciation is clear and distinct, and her numbers have just enough spice and pep to them to make them interesting. Mr. Rich is an able pianist. The act went over to a big hand.

Ray Miller and his orchestra, with Cliff Edwards, closed the first half of the show. This is a return engagement for this act, as it recently played two weeks at the house. Miller and his boys played several new numbers and Edwards assisted by his "uke" sang some new numbers in his own peculiar way. The act stopped the show cold at the Monday matinee.

"The Promenaders," a revue in fifteen scenes featuring Jimmy Hussey occupied the entire last half of the show. It opened with a prologue which is followed by a scene in "one" by Hussey and Eddie Hickey, that went over for a good share of laughs. The scene represents a Y. M. C. A. hut, and both are in soldier uniforms. This started the revue off with speed.

Following this, a flash of the woman's shoulders is given. This is a good novelty and is pretty to look at. Dagmar Oakland led the number.

The strike scene needs plenty of bolstering up. Everyone in it seemed to be feeling for their lines, and as a matter of fact, the scene slowed up the action.

O'Hanlon and Zambunis injected speed into the offering again with some dances that were full of pep, after which Frances Seay sang a number, assisted by the chorus, who did not seem to know what it was all about and need some rehearsing.

Hussey, in "one," sang some Hebrew character songs and stopped the show. He is a clever performer, but should not try to hold up the comedy end of an entire show without some assistance. However, his single brought back the audience's interest.

The bed-room scene with Hussey, Ethel Davis, and Beth Stanley got its share of laughs. It is one of the best scenes.

Lou Edwards, in a gymnastique dance, which is cleverly executed, scored, while the Cameo number, and Flirtation dance also went over nicely.

The Station House scene, which Hussey did in vaudeville closed the show. It is Irish Justice cleverly disguised, and it got over nicely.

The entire revue needs plenty of attention before we can honestly say it is a good entertainment. S. H. M.

VAUDEVILLE

81ST STREET

Major Jack Allen, wild animal catcher, opened the bill with explanations of how he and his camera men "shot" animals all over the world. In connection with this talk, which was interesting, some films were shown, showing Allen and his dogs treeing and capturing, without the aid of guns, lions, lynx, and bear. The first picture showed the winter ramblings of a big black bear. When the bear should have been in hibernation, he was stealing food from a tent. When the dogs were let loose, they treed the bear, and climbed the tree after it. Allen alleges that these dogs are the only dogs in the world able to climb trees. The bear got into a hollow tree, so Allen went in after it, with the aid of a pronged branch and a rope. Following this, pictures of Canadian lynx and mountain lions rounded out the act, which went off in great shape. Took five bows.

Cornell, Leona and Zippy pleased with their singing and dancing and acrobatics. The feature of the act is a forward cartwheel, picking up a handkerchief in the teeth, grabbing a bicycle wheel rim and jumping through it all in one motion. The man did it, and executed it well. Zippy, the dog, rendered a selection, which, while if not in tune, pleased the crowd, who applauded warmly. Leona sang and danced well throughout the act, and, in the end, aided Cornell in a double dance routine.

Elsa Ryan and Company, presenting a two people sketch entitled "Peg for Short," were amusing. The girl, played by Elsa Ryan, was fine, and a good deal of the comedy on her part was ad libitum. The man, Rodney Ranous, was also excellent.

Maud Earl did well in her new vehicle which is titled "Songs A La Roulette." In this Miss Earl uses a roulette to advise her as to what songs she shall sing. The first was a ballad, which netted her some heavy applause, while the second was a medley of Irish tunes—also good. The next time the roulette wheel was spun, it stopped at opera, so Miss Earl sang, in excellent voice, the song "Caro Nome," from the "Rigoletto." After this the wheel spun to a popular selection, "April Showers," which Miss Earl rendered very well. This marked the conclusion of the act but she was forced to take an encore. For her encore she demonstrated how Galli Curci would sing "April Showers." Jean La Farge presided at the piano, and gave good account of himself.

Bill Frawley and Edna Louise, in "It's All A Fake," were fine, although some of the jokes did not register particularly well. Frawley portrayed the character of a "Hoak" salesman, while Edna Louise did the "bashful maid." Took six bows on their efforts.

The best dance presentation ever produced by Gertrude Hoffman, and headed by her, easily held the feature spot of the evening's bill. The scenes are composed simply of hanging pieces, or eyes. "Shayton's Captive," by Gertrude Hoffman and her dancing partner, Leon Barte, showing the affection of the slave girl for her master, Shayton, was the first of the long bill. It depicted the girl, stolen by a jewel seller, who, after beating her with a whip, causes her to dance before him, and, falling in love with her, is trapped, through his love, in his own jewel cabinet, while the girl returns free to her master. Following this was a ballet scene, which preceded a Holland Dance, by Harriet Fowler and Carlos Conte. Then several solo dances, by the four members of the ballet, were received with a big round of applause. Each of the four girls did their bit, and were graciously rewarded by the audience. The other outstanding features of this huge offering were: a "Toy Soldier" dance by Ann Corbin and Carlos Conte—a mirror dance by Emma Klige, a beautiful dancer—a scene dansant by Catherine Gallimore and Carlos Conte, and a closing Mazurka by Hoffman and Barte.

D. S. B.

AMERICAN ROOF

The Brightons, a man and woman, adorned in Colonial costumes, opened the show, with some rag pictures. Their work is artistic and included a landscape, Pickaninny, and likenesses of Lincoln and Roosevelt. Opening the show the couple took three bows. The act is a good opening act for any bill.

Allen and Moore, are the ordinary man and woman song and dance team. They opened with a double number followed by a dance, after which the man does a single song and jazz dance to give the woman time to make a change of wardrobe. She comes back and does a Chinese number in costume, and they finish with a comedy cake-walk. The act went over fairly well and will get away with the number two spot on the three a day bills.

Little Pipifax and Co. came next, in a pantomimic offering called "Fun at the Beach." Pipifax uses a sailor-clown make-up, and is assisted by Elsie and Eddie Panlo. He does quite a bit of good tumbling and falling around the stage that gets him a good share of laughs. Miss Panlo dances well, and Mr. Panlo is a good feed for Pipifax. The act did well but it lacks a finish. With this portion of the act fixed up it would be a good opening or closing act for the two a day houses.

Wilson and Kelly opened with a comedy number, and then went into a line of talk that just got over, as the boys have quite a bit of old and used material in it. A ballad sung by the straight with the comic playing the trombone on the second chorus, was well received, while a number by the comic also met with favor, and they closed with a burlesque dance to a good share of applause. This is a good three day act as it stands but with the talk changed it would be able to hold a spot on the two a day bills and do nicely.

Cardo and Noll closed the first half of the show. Opening as two Italian street singers, the couple sang an Italian number, followed by a popular classical ballad sung by the man in good voice which gave the woman a chance to change to an evening gown and she sang "Can't You Hear Me Calling, Caroline," well. The man came back in a dress suit and they do a bit of well chosen talk, and closed with the Miserere, from "Il Trovatore." Both these people have exceptionally good voices, which blend well together, and they have a good selection of numbers. Four bows were awarded them at this house.

The Broadway Duo opened the intermission. They started off with an instrumental rag number played on the saxophone and piano-accompaniment, followed by a classical selection played on the piano-accompaniment in good style. A clarinet solo came next, and the boys closed with a popular medley and stopped the show for many minutes. For an encore they played another popular medley. This is an act that will go over on any bill, as both boys have personality, and are capable musicians.

Russ Leddy and Co. presented "Surgeon Louder, U. S. A.," a clever comedy sketch. Leddy is assisted by a man and woman, both of whom are good performers. The act is based on the pre-war times in the army, is full of good comedy, both in lines and situations. It held the house in laughter from the time it started, and finished to several curtains.

Bigelow and Clinton held down the next to closing spot. They sang several double numbers in good style. One of the boys is a clever pianist, and they both have pleasing voices. The majority of the numbers used in the act are specially written, and all contain a comedy vein. They stopped the show, and would perhaps do likewise on the two a day bills.

Judge and Gail closed the show with some nifty work on the aerial rings and got away to a good share of applause.

S. H. M.

PALACE

(Chicago)

The Monday matinee found a crowded house, not a vacant seat in the place.

La France Brothers opened with their novelty act, performing many difficult feats, such as standing on their heads while playing different instruments, etc. Received a corking hand for an opening act.

Bob LaSalle was the undisputed hit of the program with his repertoire of comedy songs and dancing steps. He had an easy time of it, and after tremendous applause, was forced to make a speech.

Frank Wood and Bunce Wyde in "All Right Eddie," a skit that bubbled over with delightful hokum, had the audience laughing continually. They pleased everyone, for their stuff is served in refined form and well presented.

Mel Klee, blackface comedian, supplied some good entertainment and his intimate manner of telling stories and personals about other colleagues on the bill kept the audience in good humor. He closed with a song, revealing a strong tenor voice and the audience practically begged for more.

Al and Fannie Stedman, are still favorites in this city, for the couple are an enjoyable pair. Their work was refreshing and their various bits found instant favor, and received recognition accordingly.

Vera Gordon and company in "Lullaby," introduced the star of the motion picture "Humoresque." Miss Gordon might have been a success in the film play but the chances are that she will not cause any great comment in vaudeville with her present vehicle. The offering was fairly well received, however.

Joe Cook the "one man vaudeville show," held down the next to closing spot and as usual registered strongly with his many funny bits of business, which were good for innumerable hearty laughs.

Alexander Brothers and Evelyn closed the show with their clever rubber ball bouncing act, making them do exactly as they wished, bouncing them with great control. Joe Cook clowning in with the act and helped close the act to splendid results.

H. F. R.

APOLLO

(Chicago)

The Leach Wallin Trio opened the Apollo performance Monday evening, to a small attendance. Their iron jaw and slack wire work went well. Their offering is neatly staged and arranged.

Sailor Bill Reilly sang a number of songs, but found the going rather difficult, due to the fact that the Apollo is getting to be known as a home of coolness.

The Novelle Duo with novelty acrobatic clowning hit it off neatly and registered soundly. Their whistling work in closing sent them away nicely. They play musical instruments intermingled with bits of acrobatics.

Belle Story, a coloratura soprano rendered four numbers in a decidedly pleasing manner finding much favor.

Nat Nazarro, retained from last week his syncopated orchestra, with a combination of song and dance that proved one of the appreciated bits in the program. Nazarro was billed for McVicker's but Shuberts decided to hold him for a second week. He registered distinctly due to showmanship.

Nip and Fletcher opened the second portion with acrobatic dancing that drew applause.

Clark and Arcaro's comedy brought many laughs and incidentally stirred up the first bit of enthusiasm displayed.

Walter Weems suffering from hoarseness followed with some snappy talk that seemed to take with the audience immediately and he proved the most enterprising portion of the program.

Pedersen Brothers closed with aerial feats and Roman ring work that held the major portion of the audience seated.

H. F. R.

NEW ACTS

MAE WEST & CO.

Theatre—Fifth Avenue.
Style—Songs, Talk and Piano.
Time—Fourteen minutes.
Setting—Special, in "two."

The company is Harry Richman. He opens the act with a number that brings on Miss West. A short bit of dialogue gives way to a "vamp" number by Miss West, which she interrupts with some talk appertaining to various types of vampires. Richman introduces in song her next impression which is that of a temperamental French prima donna and they get quite a few laughs throughout the number. The Roman Gladiator bit was also good for some laughs. The "California Poppy" number, sang by Richman, was well received, and Miss West closes the offering with a character song during which she introduces the "Follies Girl, the Dramatic Actress, and a Cabaret entertainer."

The act is well put together, and Miss West and Mr. Richman work hard in an effort to send it over. Miss West makes several changes of wardrobe, all of which are very pretty to look upon. The act is a big time offering that should register on any bill.—S. H. M.

ULIS AND LEE

Theatre—Regent.
Style—Singing.
Time—Twelve minutes.
Setting—In "one."

Al Ulis and Bud Lee, two good performers, did well at this house in their new song offering. Both boys were garbed in the semi-formal Tuxedo, and, generally, made an attractive, clean cut appearance.

The two do a lot of harmony work in their ballads and scored on their efforts to please the well-filled house.

Opening with a "wop" double song, which the two rendered in excellent style, they followed it with a selection of ballads and semi-ballads of the more popular style.

However, although the boys are good performers, there is a noticeable lack of comedy material in their offering, which would naturally tend to reduce the value of the act.

Both boys have good voices, and can sing comedy songs, as well as ballads. If there were two or three numbers of the lighter strain the act should do very well in a number two spot on most of the bigger time bills.—D. S. B.

EARL AND RIAL

Theatre—23rd Street.
Style—Songs, Dances and Music.
Time—Fifteen minutes.
Setting—Special.

The act opens before a special drop in one, with a phone bit between the man and woman, after which two women walk across the stage with violin cases and explain to the man that they are musicians. He tells them to remove their coats and hats and come back. After this, the act goes to full stage in a special set, and the woman does a single dance, which is followed by a violin specialty by the two girls. An Oriental number and dance by the man and woman is delivered in a pleasing manner, and the two violinists play and sing "Wabash Blues" well. The act closes with a Wedding number with all four people on the stage.

The act in its present state is a good small time flash, but if it is whipped into shape it would make a good two a day offering.—S. H. M.

VAUDEVILLE

JEFFERSON

(Last Half)

The Herberts, two men, opened the show, giving an exhibition of unusual muscular development, also doing some good work on the bars and trampoline.

J. Kiern Brennan and Jimmy Rule, song writers, filled the second spot singing several songs. Rule was at the piano, and also sang, while Brennan sung several songs, recited his poem "Experience" and toward the end of the act rendered bits of songs he had written with Ernest R. Ball.

Wells, Virginia and West, "two sailors and a girl," proved to be an aggregation who above all things believe in giving the audience a run for their money. The younger of the male members of the act has an eccentric style of dancing all his own, and will undoubtedly be heard from later. The trio danced and sang until they played themselves out of music and danced their last steps without the aid of the orchestra.

Bryan Lee and Mary Cranston have a farcical sketch with a few songs interpolated. The locale is a cottage where a divorced husband and wife meet, each about to be married again, and with the same idea—that of spending their honeymoon in the cottage where they spent their first newly wed days. Getting married is merely a habit with the woman, and the skit ends up with the former husband and wife on excellent terms. Mr. Lee has a good voice, and the score used in the act whatever it was adapted from, sounded like musical comedy stuff. The act on the whole seems to drag, probably due to the fact that a few good gags are needed for the first half of the piece.

Frazer and Bunce, two men who bear a strong resemblance to each other, and dressed alike, had a fair collection of funny business and gags, one of them playing straight and the other something of a comic; the former has a good voice, but doesn't seem to know what to do with it. They get a good start, looking almost like a pair of twins; their material, however, is good only in spots, and tends to fall below the big time standard.

Billy Kelly and Company, the company consisting of three girls and a man, have a satirical sketch on a fake movie scheme, full of fun and fast moving. The first scene shows Kelly and his girl in "Michigan," on the old farm. She is about to leave for the city to become a movie queen. The next scene shows him also in the city, falling for the same scheme, and the last scene shows them taking phony movies with the "hicks" who have paid five hundred dollars for the privilege. This part of the act is real funny and highly entertaining. Kelly's work is something on the style of Eddie Buzzell, and his stuff goes over great; one of the girls has an excellent mezzo-soprano voice, and towards the last of the act a buxom maid as the five year old child of the film, made her appearance and was good for an extended bow.

Judson Cle in the next to closing spot, performing feats of magic and sleight of hand tricks, with the aid of his humorous patter, managed to sell his stuff in excellent style. He has an odd way of working, and possessed of a peculiar sense of humor, much of which goes over the heads of audiences in the smaller houses.

The Four Fords closed the show, two girls and two men, with their dancing act, specializing on the buck and wing steps, which they do in an accomplished manner. M. H. S.

FIFTH AVENUE

(Last Half)

The Littlejohns, opening the show with their novelty juggling presentation. All the articles used by this team are studded with various colored stones, and the effect from the front is pretty to look at. The act did well in the opening spot here, and should be able to hold the spot on any bill.

Millard and Marlin opened in a special drop in one with some talk, and then went into a wedding number, after which they did a Chinese song and a tough number. Following this they did a bit of talk and closed with a popular song. Each number is worked in a special backing and is followed by a dante. Both people are clever, and the act is neat and good looking. It went over for a good share of applause, and is a good two a day offering.

Mallia-Burt and Company offered "The Baggage Smashers," a clever and fast comedy tumbling and acrobatic act, in a special set representing a railroad station. The boys work fast, and went over very big. An act suitable for a good spot on any bill.

Newhoff and Phelps, with a special drop in "one," sang several numbers in their own clever manner, and had no trouble in stopping the show for several minutes. Both members of the act are brimming over with personality.

John B. Hymer and Company, presented a satire entitled "Tom Walker in Dixie," that got laugh after laugh. Hymer is an artist and has a good supporting cast with him. The act took five curtains.

Bob Albright was assisted by Esther LaRetta at the piano, sang several songs in good style and stopped the show. Albright has a good voice, and his repertoire is well chosen.

William Hallen, opened with a comedy song, and then went into a monologue which he put over in a most amusing manner. He has a style of delivery all his own. He closed with a comedy song and held the show up for several minutes. A real big time offering.

Blackstone, with his various magic tricks closed the show and held the audience in until he had finished. The act was well received. S. H. M.

STATE

(Last Half)

An almost packed house (and this means a lot of people, at this theatre) greeted the bill for the opening of the last half. The Cecil DeMille feature picture, "A Fool's Paradise," ran almost two hours, but the length of the picture did not affect the running time of the vaudeville bill.

Bohn and Bohn, a man and woman acrobatic act, opened the bill with one of the best acts of its kind so far as this reviewer has ever seen. The only drawback to the act is its opening. To the performers themselves it might sound novel, but it has been worked to death from various angles. Their acrobatic work is excellent and should not be spoiled with the small town idea they have for starting the turn out. Two curtains.

Worth and Willing, two men in cork, came next in the two spot. They have one or two funny pieces of business in the act, but the act itself has not been assembled with any idea of routine. This act took only a fair hand at the finish, where it should have carried the house.

Grace and Eddie Parks came next, with an act that should be playing the big time. Both are clever and their material and method of delivery is just different enough to make it worth while. The young man has two or three bits of business that are sure fire, and what makes it better is the fact that he does not overdo them. Three bows.

Roy LaPearl and his two wop plants came next, and at the beginning took considerable laughs, but the comedy of the two, always arguing, soon began to wear, and before the turn had finished they began to find it hard sledding. There is something needed at the finish of this act to put it over properly. The opening of the act, where the rigging falls, and following this, the introduction of the two enthusiastic Italians in the box, keeps the audience in an uproar, but after the two plants arrive on the stage the act takes a very noticeable slump. Even the Italian song rendered by one of the plants in a very beautiful voice does little if anything at all towards pulling the act out of the hole that it has slumped into. Of the sixteen minutes done by this act, the first ten was worth the money, while the remaining six could have stood considerable improving. Act took three bows.

The Patton-Marks Revue came next and held the stage for thirty minutes, but every second of the time was entertainment for the audience, as this combination offered one of the best acts seen by this writer in vaudeville. The smoothness, the novelty, the dressing and the ableness of the people of this turn would make it stand out in the best of company. Despite the fact that the audience had by this time sat through three and a half hours of show, they called this pair out for an encore, which was well deserved. E. H.

58th STREET

(Last Half)

The usual audience greeted a fair bill at this house for the opening show of the last half.

Downey and Claridge opened the show with a turn that started in with singing, and before they finished they had covered the whole list of "things to be done in vaudeville," including trick cycle riding and roller skating. The woman of the turn has a fair voice, while the comedian puts over a few laughs in "tramp" pantomime. Act took two curtains.

Phillips and White in the second spot, did not fare so well. This is the third partner this enterprising young comedian has had in the past two months. The only bit that received laughs was the "dummy on the lap," while some of the gags are now being used by others. The outstanding laugh gag of the act was the one based on the "head simp of the Philadelphia Symphony Orchestra." This gag has been identified with Ed Wynne for some time. Some acts do not seem to realize that Broadway productions are just as strongly against the use of their material as another act would be the only difference being that the vaudeville act could complain to the N. V. A., while the production manager is not so fortunate. As far as the act itself was concerned, it walked off cold at the finish with few of the audience giving it applause.

Dano and West, two men, one of them in black, came next, offering a novel idea in the way of comedy at the North Pole. This team roused quite a number of laughs, and took two bows at the finish.

Jason and Harrison, in the next position, helped brighten up the bill with a nice routine of harmony singing that the audience seemed to take to, giving them probably the biggest hand of the day. Both have pleasing voices and know how to put their stuff over for all there is in it. Act took three bows.

"Nobody Home," a six people sketch, came next and registered the most laughs on the bill. This act is in need of repairs, particularly in the spot where the girls do specialties. The juvenile could also be a little stronger character, but at that, the idea was funny enough to get the turn three curtains.

Harry Cooper in the next to closing spot, had them howling for a few seconds with his anti-harmony selection, with the assistance of the orchestra. His closing bit, the old time song medley brought a very good hand.

The Arnauts, two men and a girl, closed the show. This act does a little of everything, including the playing of violins. Their ability as musicians cannot be decided because of the loudness of the orchestra, but the fact remains that they are fair acrobats. Two curtains. E. H.

KEENEY'S

(Last Half)

Irving and Elwood, a man and woman team, opened the bill to a capacity house. Without doubt, this is one of the neatest acts which has played here for some time. The settings and hanging pieces were expensive looking, and luxurious, with a natural blending of colors that added to the attractiveness of the offering. There were, as well, some good melodies that pleased, musically and lyrically. Both man and woman have a delightful personality that adds to the punch of the act.

Little Lord Roberts, the Lilliputian, was warmly received, and was accorded a fair hand on his opening, when he appeared in the bag carried by Santa Claus. Several changes of costumes were a feature of the turn, and with each change, Roberts sang a popular number, designed to go with the costume itself. There were numerous redressed gags and old wheezes which caused several big laughs. As an entertainer, Roberts is there with bells on. Took three bows.

Kaufman and Lillian, man and woman, had no difficulty in holding down the third spot. The woman is essentially a "nut" comedian, while the man is a feeder to her. The act, with its funny lines and "hokum" business, went over well.

Vic Richards and Company, four men, presenting a sketch, with no rhyme or reason, did well. One of the men doubles in the character of a "nurse" and a magician. In addition, there were two "gentlemen of color" and a policeman. The act ended with a presentation of the "old time quartette." Well done and amusing.

Mumford and Stanley, two men, using a bunch of wheezes and gags, with a few old boys thrown in, did well. One of the men played the straight man, while the other, a fat, but idiotic "stage hand," interrupted him frequently. There was a lot of "hoke" that meant nothing, but was used to pad the act out. There was one song, a story of two cats, which has been "lifted" badly from the act of Leo Beers, who is billed as the "Society Entertainer." While the song is not to be desired because of the thinly veiled suggestiveness, it was one of the big songs in the Beers' act. As it is done in the Mumford and Stanley act, the "nut" recites it to music.

Adelaide Hermann and Company, exponents of the black act, pleased and held the audience until the final curtain. Mme Hermann is the widow of the late "Great Hermann," a magician prominent in the theatrical world for many years. His original stunts are used, with some additions of Mme Hermann. A great closing act for this house. D. S. B.

REGENT

(Last Half)

Larimore and Hudson, two bicycle riders, did well in the opening spot, and pleased the capacity house. The act was well dressed and staged, and, on the whole, held down first place in good fashion. The stunts done were accomplished in a showmanlike way, and did much towards making the act a success. Took three bows.

Dillon and Milton, man and woman, were well received. Their material is big time, but not done in a manner that would score in the larger houses. The woman, in her songs, was excellent, but the man was not. His voice was not particularly pleasing, and his numbers got over chiefly on the strength of his personality. The medley of old time tunes, such as "Annie Laurie," "East Side," etc., did not register with the audience. Took one bow.

Frank Wilcox and Company, a sketch concerned with a man's motto, which is "Treat 'em Rough," applying to women, was fine. There are five characters in this sketch, which is reviewed in detail in the "New Act" column. The little playlet pleased, and took four bows. All the characters were good, and did their work well.

Mack and Lane, in the fourth spot, tied up the show with their humorous sayings and rapid fire talk. Both man and woman were excellent, and put over their stuff to the laugh and applause hit of the entire bill. The act, in classification, would be vernacularly termed "panic" act. Mack and Lane started something and finished what they started. The man did a corking dance, while the woman was not far behind in her song.

Al Raymond, Dutch comedian, had a good monolog, dealing with timely and funny topics. The talk for the most part, was concerned with the graft of a politician. Took two bows.

"Dancing Shoes," a six people act, did quite well. Miss Ruth Wells, the only woman in the piece, sang fair, but danced well. The boys, those who attempted to sing, got a laugh from the audience. But they could dance, and if they would dance instead of sing, they would go better. The girl and the solo dancer were the only two possessed of personality. A good flash dance act for the split weeks. D. S. B.

LORRAINE QUILTS FROLIC

Oscar Lorraine and Morris in their mind-reading act have left the Ziegfeld Midnight Roof Frolic, where they have been appearing for the past fifteen weeks. Oscar Lorraine will return to vaudeville in his old act of the "Violin-nutist," while Morris will go on a Lyceum tour.

23rd STREET

(Last Half)

Hartley and Jee, opened the show, with a xylophone solo by the woman, which is followed by some difficult juggling by the man. For a finish the man does an extraordinary clever bit of work with two ordinary bottles. The act went over at this house, and should be a good number one act on any bill.

George Rae came next. He opened with a Scotch number and was attired in Scotch costume. Following this, he did a bit of talk in Scotch dialect that met with favor. He closed with a Scotch comedy song and dance to a good share of applause. The act is good for the better three a day houses.

Bobby Bentley and Company presented a comedy sketch entitled "Lies and Lies." The act is based on the mistaken identity idea. The talk is bright and the situations are good for many laughs. However, much more can be gotten out of the act if it is played a bit faster, as in its present shape it lacks speed. It went over fairly well here.

Burns and Lynn, two men, in eccentric character makeup, opened with a number that led them into an eccentric dance. A musical bit and a few gags followed. Various dances are introduced, and they closed with a burlesque dance that stopped the show. These boys are clever in what they do, and can hold a position on the two a day bills.

Mullen and Francis opened fast and kept on the pace all through the act. The couple have good material that they deliver in an excellent manner, getting every laugh available. A comedy song by the man gave the woman a chance to make a change of wardrobe and come back for some more talk, and they closed with a double number, and stopped the show. This is a sure-fire big time act.

Seven Virginia Belles, in a special set, and in Colonial costumes, closed the show with several musical selections that were well rendered, both from a vocal and instrumental standpoint. Each one of the girls is a capable musician. The act went over well here, and will undoubtedly prove a flash on any bill. S. H. M.

COLLEGE GIRL IN VAUDEVILLE

Frances Seay is making her first appearance on the stage with "The Promenaders," a Shubert vaudeville unit. Miss Seay was educated at St. Joseph's College, a convent at Emmetsburg, Md. She came to New York to visit her parents on her vacation, and sought an engagement in the theatricals. She was engaged by Ed. Bloom, of the Shubert offices, and after her first performance with the show was made one of the ingenues. Miss Seay will be featured with a production next season.

OLD ACT RETURNS

CHICAGO, Feb. 27.—Alice Tiffce, a member of the old time act of Tiffce and Wainwright, "The Irish Washerwoman," has returned to vaudeville after being in retirement for the past eight years. This act was a standard attraction in the old museum days and was a feature whenever it appeared at the Tony Pastor Theatre in New York. Miss Tiffce's new partner is Marcelle White, formerly of the act "Blossoms" and the new turn will be a mother and daughter affair.

NEW ACT FOR BETTY PIERCE

Betty Pierce, ingenue with Bobby Higgins in "Oh, Chetney," now playing the Keith Circuit, will be featured in a new act next season. Miss Pierce, prior to going with the Higgins act, was ingenue with several productions including "Good Morning Judge," "Sweetheart Shop," "Nothing But Love," and was with Richard Carle in vaudeville.

ARTHUR DUNN WITH "FOLLIES"

Arthur Dunn, well known musical comedy and vaudeville star, joined the cast of the "Greenwich Village Follies" company, which is playing the one night territory in the middle west at Springfield, Illinois last week. Dun is doing a special number with Mamie Jerew, also featured in the "Follies."

ACTS OUT OF ORPHEUM

HAMMOND, Ind., Feb. 27.—The Orpheum Theatre, this city, which formerly played road attractions and vaudeville, has been entirely redecorated and is now playing pictures exclusively. The S. J. Gregory Theatrical Company, own the Orpheum.

VAUDEVILLE

FRANK WILCOX AND CO.

Theatre—Regent.
Style—Comedy sketch.
Time—Nineteen minutes.
Setting—In full.

This act, Wilcox's latest vehicle, took the house by storm when seen by this reviewer. The offering, from a standpoint of plot, humor, lighting and dressing, is fine. All of the characters are good, and their work excellent. The plot is concerned with five people, and depicts the story of a young man, who loves a girl, an older man expects to marry. The plot, in brief, is as follows:

The girl, an attractive young thing, treats love rather as a farce, a thing to be smiled at, and tolerated but not to be taken seriously.

A middle aged business man, who has time for nothing but business, believes himself to be in love with her. As she goes out of the room, leaving her father and erstwhile lover for a confidential chat, the old man advises this would-be husband to "treat 'em rough." He claims to have won his bride in that manner, and strongly suggests it as a possible way of getting his daughter. But the daughter is interested in a youngster who has "picked her up," and taken her for a ride in his car. At this point the young man enters, notwithstanding the fact that the lover has told the operator to say that the girl is not at home.

The father, meanwhile, has left the room, and the youngster, Jack Overton, and this lover meet, and bandy words a while until the girl reappears, when the older man leaves—being forcibly ejected from the room. The girl and boy sit down to have a confidential chat. The boy makes numerous quips that gets the girl guessing. He proposes to her, is refused, proposes again, and is refused once more. He then states that he has brought his mother along, in case that they should have become engaged. The mother, a wild-eyed and rather breezily appearing woman, then enters, and, believing her son to be engaged, causes the girl much embarrassment by her enthusiasm over the match. The father is rung in on this scene, and professes ignorance. However, he is ignored by the three. The girl is more worried upon the entrance of her would-be spouse, but he also is overwhelmed by the young man and his mother.

Finally Overton throws all of the old people out of the room, has a good-bye scene with the girl, who, unable to resist the temptation of receiving a kiss, allows him to engage in the art of osculation. Once given, she must have more, and the final curtain shows the two happily planning for a honeymoon.

A big time act, and one which takes the audience by surprise. Wilcox, as the juvenile, was great. His voice, and actions are perfect, and should please any audience. The bigger the spot, the better the act should go. D. S. B.

BARRON AND BURT

Theatre—State.
Style—Comedy.
Time—Thirteen minutes.
Setting—"One."

This is a two man talking act, of a straight and Jewish character. The gags they use, some of which are new, get considerable laughs from the way they put them over. For seven minutes at the opening of their act they do nothing but talk and the rest of the time they spend in putting over one song of the comedy variety.

If the act presented a little cleaner appearance it has big time possibilities, but as it stands now it is a small time act. E. H.

NEW ACTS AND REAPPEARANCES

THREE DANOISE SISTERS

Theatre—Regent.
Style—Acrobatic work.
Time—Eight minutes.
Setting—In "full."

Two blondes and a brunette comprise this trio of talented female acrobats. Their work, which was done on the trapeze frame, was good. In general, it is not far different from ordinary acts of this type, but was lifted from the average run of acrobatic offerings by the routine and the manner of putting of the material, by these three artistes.

One of the girls acted as the swivel upon which hinged the work of the other two. Hanging by her feet and knees, from the top of the trapeze bar, she supported the tapes and rings for the other two. In their turn, these girls executed seemingly difficult poses. They also did double posing on the bar, for which they received a good hand.

The finish of the act, which consisted of the two acrobats spinning propeller fashion, on the bar, was lighted by the revolving color wheel on the spotlight. It was a diverting novelty, and pleased. The girls took four calls, all of which were warranted. While the feats seemed hard, it was, to a great extent, the charming personalities of the performers that put the act over.

This offering is clever enough to play the opening spot on the better houses of the family time, and it is a certainty that they can hold that position with ease. D. S. B.

MORATI & HARRIS

Theatre—58th Street.
Style—Comedy and singing.
Time—Twelve minutes.
Setting—Special.

This man and woman act opens with the man discovered on the stage examining his trunk. The drop represents the landing dock, and the man is a newly arrived opera singer from France. The woman enters and introduces herself as a reporter and is seeking an interview. Considerable talk follows this, with the comedy derived from the man's attempt to explain himself in the English language. The woman exits for a song handled by the man in very good style. He has a voice that is strong in volume and seems to know just when to put over the high notes for an applause finish.

With the return of the woman the pair go into more talk intermingled here and there with a gag or two and finish with another number by the man. This act is an ideal one for the better small time. E. H.

MONTAMBO AND NAP

Theatre—State.
Style—Tumbling.
Time—Eight minutes.
Setting—Full Stage.

This is a two man tumbling act, with one of the men taking the comedy role. The principal feature is the finish, where the comedian makes a fall with a chair off the top of two tables and a barrel. Most of the comedy is derived from the preparation for this last trick where one of the stage hands is used.

The man is made to sit in the top chair while the comedian places another chair above that. Two or three moments are killed preparing for this and most of the laughs are in the man's nervousness.

It is a typical small time opening act. The stuff they are doing at present is not strong enough for any bigger time. E. H.

FRED HEIDER AND CO.

Theatre—Jefferson.
Style—Revue.
Time—Twenty-two minutes.
Setting—Three and a half.

The act opens with four girls of the flapper type doing a song and dance announcing that they were "Sally, Mary, Irene and Dulcy." They retired to a settee, and a man in rube make-up came in with a sign to the effect that the hotel was for ladies only, which, he said, was the work of the mischievous girls. His business had been spoiled for all of his male help had left, and the girls volunteered to do the work. One running the elevator, another working in the kitchen, etc. The opening song said something about no plot; the girls taking over the hotel and supplanting the help doesn't mean a thing as far as we can see, and might just as well be left out, for they were never seen in active operation of any of the hotel's departments and—the bit is merely superfluous.

Heider, a clever comedian, arrived next, in a cut away frock coat and grey derby hat, and did a song and dance, at the finish of which he did a monologue, while a young lady listened and learned that he was a book agent. Another girl joined them and they went into a song.

Later, Heider, with the aid of a green spotlight and skull cap with queue attached, sang a Chinese number, and the Rube proprietor of the hotel came in for some business, which was followed by the comedian doing an eccentric dance.

Three of the girls in shining costumes of black-oil cloth, and white slippers and hose did a song and dance, later being joined by the male principal. At the conclusion of the bit, the Rube owner of the hotel arrived as a ghost, scaring the quartet away, one at a time.

The next bit was done by three girls in colorful costumes on the Spanish order, doing a dance and joined for the finale by Heider, who wore a red table cloth, sombrero and sash as a burlesque on a toreador.

A fair sort of act, that is hardly ready to play big time yet. The work of the comedian was always good, but the girls in the show do not seem to have any special qualifications in any particular direction. M. H. S.

HOMER SISTERS & CO.

Theatre—State.
Style—Dancing.
Time—Seventeen minutes.
Setting—Special.

This is a two girl dancing act upon which, from appearances, considerable money was spent to make it a big time affair. The company consists of a piano player.

The act opens with the pianist introducing the girls, who in turn enter and repeat his introduction in song. Their opening costume nicely matches the stage dressing and their opening dance is very good as far as unity is concerned though not intricate. Between each of the girl's numbers the young man at the piano plays another number. The next dance done by the girls is a grandmother affair in cute little old time costumes. Then one of the girls does a toe dance with fans while the other follows this with a Russian number.

An Eddie Leonard number is done by both following this and finishes with a high kicking dance to close the act.

The costume and the personality of the girls with their ability as dancers would put this act over with any kind of an audience. It is a big time offering. E. H.

FRANK & MAIZIE HUGHES

Theatre—City.
Style—Dancing act.
Time—Fifteen minutes.
Setting—Special cye.

The Hughes' opened with a pretty little flirtation dance. In this, Maizie was attired in the style of dress our grandmothers were supposed to wear, —the hoopskirt, the bonnet, and the long, shoulder-length glove. Frank, appearing as the egotistic youth, in a beaver hat, long coat, and peculiar boots of the period, discovered Miss Hughes looking for something. Forthwith, he tendered her a bunch of posies, for which advance she slaps him on the cheek. The two then go into a minuet, which was attractive to the eye, and pleasing to the ear. After this dance, Maizie begins feverishly hunting the thing which she has lost. It is finally found, and the youth is much disgusted when she slips it, —a ring—on her finger. This dance was great, and brought out, with telling effect, the ability of the two.

This dance was followed by an inebriate dance, a single routine, by Frank. This dance, done gracefully by him, depicted a drunk trying to reach his home. There were many falls, which seemed to be hard on his head, but he recovered, and finished his dance in great style.

An aesthetic, eccentric jazz dance, by Maizie, rendered in her own style, pleased the capacity house. She scored heavily on this dance, which was neat, clever, and artistic. In this dance, she wore a rather short dress, that is, what would be termed in this decade as "short," but there was no cause for complaint because she wore it in such a nifty way. This dance created a big round of applause, and deservedly, for it was done in a pleasingly snappy manner.

An introductory song, by Frank, describing the latest dance, called the "Cuddle-Uddle," was good, and showed him to have a very fair singing voice. He sang the song with telling effect. After the song, he was joined by Maizie, and the two completed their act with this dance, which was done to slow one-step time.

The act, as it stands, is excellent, and demonstrates how well a really good dancer can put over his work, to please an audience. It should be able to play any of the big time houses, and hold down the fourth spot with ease. D. S. B.

EDMUND GINGAS & CO.

Theatre—State.
Style—Juggling.
Time—Eight minutes.
Setting—Full stage.

This act is a strong man juggling bit and consists of two men. Gingas does all the work of the act in the way of heavy ball neck catches, juggling of silver plated cannon balls, etc., while the "company" merely assists in carrying the props. Gingas, as a strong man, does some very good work in balancing himself on a sort of saddle, then balancing a rifle, on the top of which rests one of the thirty-pound balls, with his left foot. At the same time he twirls a steel ring with his right foot, twirls another steel ring with a pole in his mouth, balances two balls on the ends of poles with his hands while making a ball that fits in a set on his head, twirl.

The entire act consists of this sort of work and finishes to what appears to the audience of being a very difficult trick of balancing five balls on poles and juggling four smaller ones with his hands. The act as it stands has all the earmarks of a very good opening turn for the big time. E. H.

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WIRELESS MUSIC

Much speculation has been aroused of recent weeks in music publishing circles by the remarkable development in the wireless telephone, by which individual equipment selling for but a few dollars are receiving daily "concerts" in several hundred thousand of homes within radius of a few hundred miles of New York. The manufacturers of these instruments, who also supply the daily concerts, are said to be rushed with more orders than they can possibly fill.

The novelty of the practicability of the wireless telephone has grasped the popular imagination to such a large extent that music publishers, whose songs, either played or sung, make up the programmes of these daily concerts, are speculating seriously upon the advisability of demanding some form of royalties from the companies sending out their songs through the air each night.

There are several millions of homes in this country equipped with phonographs, whose purchases of records make up the great part of the income of these music publishers. The owner of a wireless telephone receiving outfit who owns a phonograph can attach his wireless to the amplifier on the talking machine in such a way that the results obtained are almost the same as if a record is being used. On the face of it this is a startling fact. It would seem that such a practice will mean that less phonograph records will be purchased by the phonograph owner who also has a wireless outfit, and such is indeed the case.

The wireless telephone craze is spreading through the country like wildfire and it is safe to assume that if something is not done to in some way obtain revenue the music publishers and record manufacturers will find themselves out of pocket.

However, there are several factors in the matter which, to a careful observer, favor the music publisher and the record manufacturer. One of these is that, like all novelties, the wireless telephone concerts may soon die a natural death. The other is that, as the selections broadcasted by the wireless stations are played only according to programme and are not always on tap, as the records in the phonograph cabinet are, after the novelty wears off those who wish to dance to "canned"

music in the home will have to rely on the records once more or buy the published numbers.

For the present, however, it would seem good policy on the part of the publishers and the record manufacturers to protect themselves from any harmful (to them) future development and improvement in the wireless telephone idea by securing some form of royalty agreement.

While the craze is on, however, there is doubtless some good publicity which music publishers can get for their new numbers as no quicker way exists in which melodies can be exploited than by the wireless and as thousands of people are each night listening to the wireless concerts, the new tunes can be quickly popularized.

Answers to Queries

Wid—Julian Eltinge made his first appearance on the stage at the amateur performance at the Tremont Theatre, Boston. He appeared in "Miss Simplicity," produced by the Boston Cadets.

C. N.—Nat C. Goodwin was Fagin in the Liebler production of "Oliver Twist." Marie Doro played Oliver Twist; Olive Wyndham, Rose Maylie and Constance Collier played Nancy.

Ash—Mort. H. Singer was the manager of "Miss Nobody from Starland." Lefler and Bratton had "The Newlyweds and Their Baby." Werba and Luescher produced "The Spring Maid."

Drama—Wm. J. Fleming was an actor from 1858 to 1890. He managed his own production of "Around the World in 80 Days," after having created the role of "Phileas Fogg" in the original production March 29, 1875.

H. T.—"Honor Bound" was produced at the Grand Opera House, San Francisco, on Sept. 6, 1890.

W. F.—Effie Ellsler appeared in "The Governess" at Jacob's Theatre, Hoboken, N. J.

E. K. A.—The Casino, New York City, opened on October 21, 1882, with "The Queen's Lace Handkerchief." The house was not completed and had to close on Oct. 28 to permit the finishing of the decorations and furnishings. It was reopened on Dec. 30, with the same opera.

Melody—"Wonderful Boy" was written by Billy Gaston and published by Kendis and Paley.

D. E.—Jobyna Howland, Harry Fox, Adelaide and Hughes and Charlotte Greenwood were with the "Passing Show of 1912" at the Winter Garden.

R. E.—Mabel Taliaferro appeared in a one act playlet entitled "The Return of Tori San."

R. E. V.—Aida Overton Walker presented "Salome" at Hammerstein's Theatre, New York.

Dixie—Cecil Cunningham, Kitty Flynn, Ned Norton, Robert Dailey, Mark Hart, Henry Lewis and Raymond and Caverly were with "The Girl from Brighton."

R. E.—Hazel Dawn was with "The Pink Lady" Co. during the London engagement.

Fan—Ebbets Field, Brooklyn, was opened on July 6, 1912.

S. R.—Spiegel and Goldenberg produced "The Winning Widow." Alta Phipps was the widow.

T. E.—Bessie Abbott sang the role of Maid Marian in "Robin Hood" at the Knickerbocker Theatre, New York.

Billy F. O.—The original cast of "O'Dowd's Neighbors" included Mark Murphy, Sam J. Ryan, James Thornton, Charles Lawlor, David Warfield, Charles Eastwood, Wm. Belknap, Hattie Delaro Barnes, Minnie Cunningham, Helen Rainesley, Jennie Eddy, Jennie Reynolds, May Jordan, May Thomas, Fritz Kettler and The Unique Quartet.

Billy F.—The cast of "The Two Orphans" at the Union Square Theatre included Kate Claxton, Kitty Blanchard, Charles R. Thorne, Jr., John Carselle, Stuart Robson, McKee Rankin, F. F. Mackay, W. J. Cogswell, H. W. Montgomery, Thos. F. Morris, Lysander Thompson, J. W. Mathews, W. G. Wilbur, Mr. Holton, Mr. Raynor, W. J. Ouilly, Rose Eytinge, Fanny Morant, Marie Wilkins, Ida Vernon, Dorothy Norwood, Kate Howland, Cora Cassiday, Hattie Thorpe.

G. D., Bridgeport—In two handed pinocle, A could not meld the 240 at one time.

L. S.—Charmion was the added attraction with Miner's Bohemians, for their Greater New York dates that season.

Can.—1. M. M. Theise ran a stock season of burlesque at the Gaiety, Albany, N. Y. 2. Mae Rose and May Belle were both with the Zallah Show at Miner's Eighth Avenue Theatre.

Bronx—The Wadsworth Theatre, New York, was opened Jan. 4, 1912, under management of Ornstein and Back, with U. B. O. Vaudeville Acts and photoplays. The Bushwick, Brooklyn, opened in September, 1912.

F. R.—J. A. Berst was connected with Pathe Freres in 1895. Geo. K. Spoor formerly managed the Opera House, Waukegan, Ill. He became a partner of Mr. Anet in 1896.

Vaud—The cast of "Pay Day Night" at the De Kalb Theatre, Brooklyn, included Edna May Spooner, Sam Morris, Frederic Clayton, Edwin Curtis, and Arthur Behrens.

Rip—Gus Ruhlin died Feb. 13, 1912, at his home in Brooklyn.

M. R.—Sarah Bernhardt posed for a film play of "Camille," produced by the French American Film Co. This film also presented Rejane in "Mme Sans-Gene."

S. E.—George Castle was interested in the Olympic, the Chicago Opera House, and the Haymarket Theatres in Chicago.

TWENTY-FIVE YEARS AGO

Edward J. Morgan was with "The First Gentleman of Europe" Co.

Mrs. Alexander Slavini returned to America.

J. Harry Allen was in Australia with the Vaidis Sisters. Others on the bills were Dick Knowles, Henry Lee, Clotilde Antonio, Bellman and Moore and My Fancy at the Palace, Sydney.

Maurice Barrymore appeared in "Spiritisme" at the Knickerbocker Theatre, New York. Virginia Harned was also in the cast.

"At Piney Ridge" was produced at the American Theatre, New York.

Staley and Birbeck appealed to managers to protect them against infringers on their Blacksmith Shop act.

Edwin Ferry was leading man for Eugenie Blair.

Will H. Fox was a special attraction at the Palace, London, England.

Blondin, the tight rope walker, who crossed the Niagara River on a rope on June 30, 1859, died at Ealing, London, England.

Ed. J. Heffernan, of Heffernan and McDonald, died at New York City.

Chas. T. Aldrich played the tramp in "The Sidewalks of New York" Co. "Somebody Has My Heart" was published by Spaulding and Gray.

Rialto Rattles

COMPARATIVE DEGREE

Question—Who has the hardest name in the show business? Answer, "Fred Stone." N. B. Is not "Myrtle Harder"?

FAVORITES

Fred Stone
Anna Wheaton
Valeska Suratt
Otis Skinner
Ray Samuels
Izetta
Trentini
Emma Carus

Arthur Hemming, a small time single, played a suburban theatre in Chicago one Sunday recently and on Friday of the same week was notified that he was booked for a return engagement the following Sunday.

After his fifth turn he said to a stage hand: "It's funny they booked me here for a return date so soon. I wonder why?"

"They couldn't get anyone else to do eight shows," was the reply.

INFORMATION WANTED

A correspondent wants to know what made Cecil Lean and Blanche Sweet.

THE RETORT SARCASTIC

A well known big time agent, fine judge of an act, but inclined to sarcasm, was interviewed by an actor last week. For ten minutes the actor praised himself and then the agent breaking in, said, "Just because you have a face that can stop a clock is no reason you can stop a show, Bill."

TO THE CEMETERY

"Where are the bootleggers headed?" asked an actor. "To the cemetery to see some of their old customers, maybe."

THEY DON'T AGREE

"I've got two clocks at home that I think are man and wife," said the comedian. "How do you figure that out?" "Why they never agree."

STANDING ROOM ONLY

"Who is considered the greatest writer of the times," asked a small timer. "The prescription writer, of course," replied the big timer.

MISS QUOTATIONS

"A friend in need is waiting every salary night."
"Early to bed and early to rise makes a man miss the 'Follies.'"
"Take care of the commissions and the agents will take care of themselves."

U. S. OWES US

An actor hardly realizes just how much time during the season he has lost until the day rolls round to make an accounting to the income tax collector.

WHAT WOULD HE SAY?

Dr. Straton would boycott the movies because of a few.

We wonder what he'd say if the public threatened to quit going to church on reading that some small town clergy had wandered off the beaten path.

1900 AND NOW!

Did you ever stop to think of how it used to be,

When you met the booker on the walk,
And maybe did a step or two for him to see,

And added in a little of your talk.

But oh how different it is now,

An office boy takes in your question,
Returns with a story of heavy congestion

Times do seem much changed somehow.

In those days the books were never filled,
They even sought you on the streets,

Bookers now have secret hallways,

Private doors, and nearly always—

When you call to see him, beats a quick retreat.

You Can't Stop a Great Song, and We Say This Is the Greatest Mammy Song Ever Written

DON'T LEAVE ME MAMMY

By CONRAD, DAVIS, DE SYLVA & SANTLY

Read This Beautiful
Lyric, Then Send
for Copy



Don't leave me, dear old Mammy, 'Cause I love you so.
You're all I have, my Mammy, so you mustn't go.
Please tell me I'm forgiven—I didn't know.
I'll make your life worth livin', turn your sadness into gladness.
I was a baby, Mammy, cooing on your knee.
And mighty soon, dear Mammy, that is where I'll be.
They may want you up in Heaven, but I want you, too—
So don't leave me, dear old Mammy, I need you.

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TWO GREAT MUSICAL COMEDY STARS SING TWO GREAT SONGS:

YOO HOO || OOO ERNEST

By JOLSON & DE SYLVA

Introduced by AL JOLSON

In His Latest Success, BOMBO

Sung, Whistled and Played Everywhere

By FRIEND, CLARE & TOBIAS

A Brand-New Comedy Song Introduced by

EDDIE CANTOR

In His Show, MAKE IT SNAPPY

If You Want a Real Live Melody and a Sure-Fire Lyric, Get

CALIFORNIA

By CONRAD & FRIEND

A Brand-New Song—But
a Sure-Fire Hit

WHITING AND EGAN HAVE TWO NEW HIT SONGS:

WHILE MIAMI DREAMS || WHEN SHALL WE MEET AGAIN

A Beautiful Southern Song with a Haunting Lilt
and a Wonderful Lyric

The One Waltz Song Hit of the Season, by the
Writers of "Till We Meet Again"

AFTER THE RAIN || OUT OF THE SHADOWS

By KAHN, SIZEMORE & SHRIGLEY

A Melody Fox-Trot Song That Will Win Its Way
to Instant Favor

By KAHN & BLAUFUSS

A High-Class Waltz Ballad, by the Writers of
"Your Eyes Have Told Me So." Just the song for the Singers of "Better Songs."

THE BALLAD BEAUTIFUL || REMEMBER THE ROSE

By SEYMOUR SIMONS
and SIDNEY MITCHELL

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BALTIMORE—Stewarts' Mus. Dpt.
CHICAGO—240 State Street

DETROIT—457 Fort Street W.
CINCINNATI—515 W. 6th Street
MINNEAPOLIS—218 Pantages Bldg.

TORONTO—Brass Bldg.
PORTLAND, Ore.—322 Washington St.
SAN FRANCISCO—908 Market St.
ST. LOUIS—The Grand Leader
LOS ANGELES—427 South B'way
BUFFALO—485 Main Street
AKRON, OHIO—M. O'Neill Co.

Manning and Gould have been given a route over the Fox Circuit.

Joe Jackson, pantomimist, opened at the Hippodrome last Monday.

Arthur Horwitz, the agent, is vacationing at Palm Beach, Florida.

George Kerr is now in charge of the publicity staff of the Brady offices.

Weston & Eline were compelled to cancel the first-half due to illness.

Elvia Bates has recovered from her recent illness and is back at her desk.

Dunham & Williams open on a tour of the Shubert Vaudeville Circuit next week.

Alice Lloyd is headlining the bill at the Apollo, Atlantic City, N. J., this week.

John Steel is headlining the bill at B. F. Keith's Syracuse Theatre, this week.

"Honeymoon Inn," featuring Jack Marcus, has been routed over the Loew Circuit.

Sheila Terry has been routed over the Orpheum time to open this week in Chicago.

Harry Sykes is breaking some new material written for him by John H. Medbury.

Arthur Fields, the phonograph singer, opened his new act at the Audubon Theatre last week.

Milt and Jess Feiber open on a tour of the Loew Circuit March 6th, booked by Abe I. Fineberg.

Charlotte Walker will close her engagement with the Proctor Players at Albany on March 4th.

Jimmie Carr and his jazz band opened successfully last week at Henderson's Theatre, Coney Island.

Wm. Meehan's Leaping Hounds are closing the show at the Orpheum, Brooklyn, N. Y., this week.

Louis Weston, former manager of acts, claims he has discovered a hair restorer, and calls it "Indina."

Joe Frisco, the dancer, will be in charge of the clown night performance next Tuesday at the N. V. A.

Carlos Sebastian, formerly in vaudeville, is making a big success with his new vocal and dancing studio.

Tom Conley, manager of Loew's Hippodrome, Sacramento, Cal., is also managing the State Theatre in the same city.

Marks and Wilson are touring the Loew Canadian time, and are at the Loew Theatre, Hamilton, Ontario, this week.

H. A. D'Arcy, author of the famous "Face Upon the (Barroom) Floor" will celebrate his 79th birthday on Sunday, March 5.

Hart and Lowry have received an eight weeks' route of the larger Keith houses. The act opens at the Riverside, March 20.

David M. Hartford has been chosen head of the Motion Picture Directors' Association, replacing the late William D. Taylor.

Harriet Marlotte will open on the Fox Circuit in a new act written by Edgar Allen Wolfe and booked by Abe I. Feinberg.

ABOUT YOU! AND YOU!! AND YOU!!!

Matilda Goldenberg, of the Shubert Press Department, surprised the office when she came in on Saturday with her hair bobbed.

Bond and Barlow, a sister act, formerly with "Maytime," are breaking in a new act out of town, and will be seen in New York shortly.

Charles Cohen, former manager of the Normandy Theatre, Brooklyn, has been appointed manager of the Parthenon Theatre, Brooklyn.

Marie Burke, the prima donna in the new Eddie Cantor revue, is scoring a big success. She made her debut with the London production of "Afgar."

Dugal and Leary will complete their tour of the Loew Southern time, on March 6. They will lay off for a few weeks before playing return dates.

Yorke and Maybelle have left the cast of the Jean Bedini show "Twinkle Toes," and have accepted a route over the Orpheum Jr., with their old act.

Louis Silvers is the new conductor at the Jolson Theatre and has completely reorganized the orchestra, putting in a number of new instruments.

Vaughn Comfort, appearing last week on the bill at the Riverside, has received a route from the Keith circuit to cover the time between now and June.

Knox and Inman will soon appear in a new version of their old act. The new turn was written by Andy Rice, and is entitled "The Woman Always Pays."

Bessie Barriscale, motion picture actress, is entering vaudeville and will tour the Proctor Circuit in an act written by Howard Hickman, entitled "The Right Girl."

Oakes and DeLour, who are at present appearing at the Walton Roof, Philadelphia, will open their new act, "Bygone Days," at the 23d Street Theatre March 9.

Marjorie Ogden, formerly of vaudeville act of Burke and Burke, and Sammy Ward have formed a new vaudeville act and have been booked for a western tour.

Gypsy Corrine, who has been doing a single in vaudeville on the Keith circuit around New York, leaves this week to join the revue at the Moulin Rouge restaurant in Chicago.

Mildred Harris has commenced her vaudeville tour, and this week is headlining the bill at B. F. Keith's Cleveland. Miss Harris formerly was the wife of Charlie Chaplin.

Chief Os-Ko-Mon, formerly with Raymond Hitchcock, will open next week in a new musical comedy act. It will play the Western Vaudeville Managers' Association time.

Louis McCloon, the Chicago press agent, has been placed in charge of the film department of the Morosco Holdings Corp., with headquarters in the Morosco theatre building.

Billy Shone is headlining at the Broadway theatre this week, substituting for Johnny Burke, who was suddenly taken ill. Shone was billed to play this house next week.

June Roberts, the dancer, has been placed with the Will Rogers show, which played to excellent business last week, in Baltimore. Engaged by the Roehm and Richards office.

Queenie Vassar, wife of Joe Cawthorne, is recuperating from a severe illness in the Dr. Chase Sanitarium, No. 75 E. 56th street. It is reported that the actress is well on the road to recovery.

Ralph Spence, director and title writer with the Wm. Fox Film Corporation, has bought a \$10,500 motor car that has everything in it to a kitchen stove. He will motor to the Coast in it.

Beth Beri, the dancer, and her company closed at the Flatbush Theatre last week, after completing a tour of the Keith time. She will immediately put a new dancing novelty act into rehearsal.

Alma Adair, formerly prima donna with the Eddie Cantor Midnight Rounders, is seriously ill in the Roosevelt Hospital, New York, with peritonitis. She will be operated upon this week.

Conchita Piquer, who is at present appearing with Frank Fay's "Fables," has been placed under a long term contract by John Cort, who will star her in a musical comedy production next season.

Howard Hull Gibson, of "Six Cylinder Love," has staged two one-act plays for the Keith vaudeville circuit. The plays were written by William Anthony McGuire, and will open shortly in New York.

The Three Blighty Girls, now known as the Three Ormandie Girls, are now playing with the Jean Bedini "Spangles" unit, at the Chestnut Street Theatre, the Philadelphia Shubert vaudeville house.

Barney Bernard is to open on March 6th, at the Colonial Theatre, New York, in a vaudeville act. He will play the entire Keith time in this offering, the title of which is "The Birthday," by George V. Hobart.

Louis Gardy, who for the past two years has been chief assistant in the publicity office of the Rivoli, Rialto, and Criterion Theatres, has been appointed director of publicity and advertising for the Reisenfeld organization.

DeHaven and Nice, while appearing last week in San Francisco for the Orpheum, introduced a new afterpiece act to the bill, entitled "The Flying Ginsbergs," in which all the members of the bill took part.

Mme. Lubovska, the dancer, with a company of twenty-four, will sail for Buenos Aires, on the S. S. *Vauban*, March 11, where she has been booked for engagements in that and other South American cities.

Manny Morris, well known burlesque musical director, and recently leader with Sophie Tucker's act, is confined to his home in Brooklyn, with an attack of pneumonia. Physicians say he is on the way to recovery.

Max Weily, of Ten Eyck and Weily, received a cablegram announcement of his father's death in Zurich, Switzerland, at the age of 76, last week. Weily is at present with the musical comedy, entitled "Up In the Clouds."

Bobby Gossans, minstrel comedian and circus clown, together with Inez Fish, lyceum pianiste, were quietly married last November while playing in Louisville, Ky. They will be with the Robinson Circus this Summer.

At the Century on Sunday, the following appeared: Charles Purcell, Lora Hoffman, Walter Brower, Four Harmony Kings, Jock McKay, Clayton and Lenny, Rubini and Rosa, Taftan and Newell, and Roode and Francis.

Blanche Yurka, who is appearing with William Courtenay at the Booth Theatre, in the play "The Lawbreaker," has accepted an invitation to appear at the National Theatre in Prague, Czechoslovakia, during the coming Summer.

Carnival of Venice, O'Brien Girls, Vaughn Comfort, Jack Benny, Millard & Marlin, Bert Fitzgibbon, Bourns and Lorraine, Gordon and Delmar and Williams and Taylor, appeared Sunday at the Bohemian Night Dinner Show at the N. V. A. Club.

Arthur Houseman will be starred in pictures soon to be released by a new organization recently formed by Herbert Stiner, former casting director for Selznick. Houseman in the past four years has played in Selznick films, supporting various stars.

Jack Lewis, of the vaudeville team of Freeman and Lewis, is now in Centreville, Sullivan County, New York, for his health. Lewis is a member of the N. V. A., and would appreciate hearing from his friends, who are as yet unaware of his condition.

Lew Hilton, burlesque performer and vaudeville actor, who has been out of the profession for nine months, is again in vaudeville with the act of Hilton and Norton. The two are using the old act, with some new material. Opened at the Harlem Opera House last half of last week.

The following artists appeared at the 44th St. Theatre on Sunday of this week: Kings of Syncopation with Hattie Althoff, Janet Adair, Carl McCullough, Clayton and Lennie, Jovedah De Rajah, Rome and Cullen Horlick and Sarampa Sisters, Three Chums and Fred Rogers.

Jolson's 59th St. Theatre, on Sunday last, presented the following artists: Alexander Carr, Frank Fay, Bernard Granville and Olivette, Ray Miller and Band and Cliff Edwards, Yvette and Co., Bernard and Townes, Ernest Evans, Marie Stoddard, Ben Linz, and Selma Braatz.

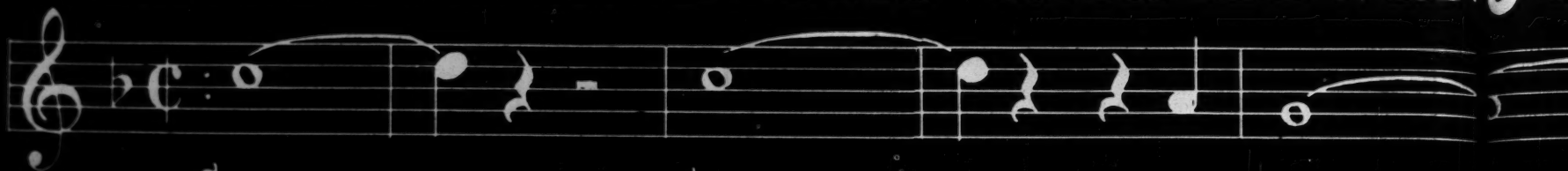
Rubini and Rosa, who were re-united after a year's absence, recently opened on the Shubert time at the Apollo, Atlantic City, on Sunday. They are booked solid for the balance of the season. Rubini and Rosa will appear at the concert next Sunday at the 44th Street Theatre.

Harry Rogers, the Chicago act producer, spent a few days in New York last week, during which time he succeeded in getting Pantages routes for three of his girl acts. The three acts which are to open on the time immediately are—"The Revue Petite," "Story Book Revue," and "An Indian Reverie," with Chief Oskamonde.

Jack Mulhall, actor, who was making a series of personal appearances in the Loew houses in New York, was suddenly taken seriously ill a week ago Sunday and was advised by his physician to return to the Coast. Hemorrhages started, so Mulhall took the first train out for California. Lew Cody took Mulhall's place in the theatres.

Jack Loyd, press representative for the D. W. Griffith, denies that the next picture to be made by this director will be "The White Slave." This rumor, according to Loyd, started in New Orleans, when an assistant manager of one of the Griffith attractions was overheard to say that the city of New Orleans would make an ideal picture spot for Griffith. An enterprising newspaper reporter overheard the remark, with a result of the story of the picture with the New Orleans setting.

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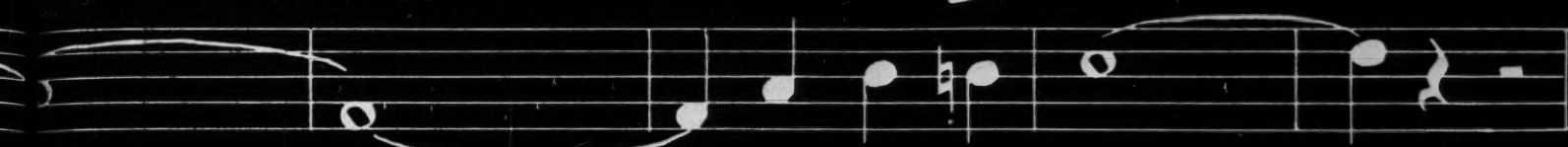
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MELODY LANE

MECHANICAL RELEASE DATES UPSETS ROLL AND RECORD MEN

**Roll Manufacturers Complain That Publishers Are Trying to
Establish Simultaneous Release Dates and That It Is
Working a Hardship Upon Them**

The advancement or postponement of so-called release dates, which have resulted for some publishers in simultaneous release of their song by all of the mechanical reproducing companies, has been the cause of considerable dissatisfaction and misunderstanding by many of the manufacturing companies who believed that favoritism was being shown to certain concerns, while hardships were being worked upon them.

Many firms, especially piano roll manufacturers, have had requests for release dates refused because of a future date being set by the publisher with the result that they have complained of partiality being shown by the music publishers. As a matter of fact at least one roll company found it hard to be compelled to abide by the copyright law of Musical Compositions as governing Mechanical Reproduction. They sought relief from the monthly royalty accounting which worked a hardship on their accounting department, saying that they were in competition with firms who received the benefit of three months' credit from the publishers, etc., which is only one of their complaints.

According to E. C. Mills, chairman of the Executive Board of the Music Publishers' Protective Association, the idea of the publishers getting together and making any agreement to the detriment of one firm and the benefit of another is absurd, the music publishers not having the least desire to work an injustice on any mechanical firm. A letter written by Mr. Mills to the president of a piano roll manufacturing company, printed in part, below, explains the situation to considerable extent, and presents the music publishers' side of the case:

"I recently attended, at their invitation, a luncheon of the recording managers of the New York phonograph manufacturers. During the talk which followed there was considerable criticism of two or three publishers because of the confusion that had arisen in connection with the advancement or postponement of so-called 'release dates.'

"After considerable discussion it became apparent that the instances were isolated; were not traceable to any effort upon the part of the publisher to favor one concern as against others, or to hamper or hinder any of them, but rather to the fact that in inaugurating a rather radical change in the policy of releasing there had been some mistakes made, in good faith.

"In some cases, at first sight, it appeared that there was some favoritism, but I know so well that there was no such intention on the part of these publishers, that

after an examination into the actual circumstances and facts, it became clear that the first impression was not justified.

"Now let me tell you just why it is of distinct and decided advantage to both the publisher and manufacturer, for the publisher to establish a 'release date,' and for the manufacturer to observe it.

"We start with the composition when the publisher accepts it and makes his plans regarding its exploitation and development. His sources of revenue are three—the sale of copies, the earning of mechanical royalties, and fees from public performing rights. To realize from each of these sources a maximum return, he must make the composition popular, must create a demand for it. His preliminary work is considerable.

"Thus his campaign gets under way—with advertisements in the trade papers, etc., and all of the related propaganda relative to the composition.

"Now, not a small part of his exploitation success depends upon the way in which 'mechanicals' are handled. For example, if a record of the song comes out and is distributed to the public through dealers before the public has become familiarized with the composition through the usual channels, the dealer sells perhaps forty or fifty records where he would have sold five hundred; the edge has been taken off the exploitation campaign when it reaches that town with singers and orchestras and the whole proposition, in that locality, more or less 'flops.'

"But if prior to the release of a record the song has been sung there by several vaudeville artists, and played by local orchestras, and generally heard in other than mechanical forms, then when the mechanical reproductions become available there is a real demand for them. The result is more business for the dealers, more business for the manufacturers, and more royalties for the publishers.

"Which explains the situation briefly, but I believe you will understand the publisher's position, and that it is not one alone to his advantage, but as well reacting to the advantage of the others concerned.

"The Copyright Act as governing mechanical reproduction is fair to the copyright proprietor, and fair to the manufacturer, in my opinion. Why should there be any opposition to carrying out its terms in detail and precisely as the law itself intended that they should be carried out?

MARKS IN NEW HOME

The E. B. Marks Music Company have moved their executive offices from 38th Street to their new quarters at Nos. 223-5 West 46th Street, which also houses their professional department. The company occupies about 5000 feet of floor space on the second floor of the building, which was recently renovated, in addition to a large basement used for stock storage purposes.

The professional department has been greatly enlarged, eight piano rooms now being in operation.

NEW VON TILZER SONG

"Those Days Are Over," a fox-trot novelty number was released by the Harry Von Tilzer publishing company. The song was written by Harry Von Tilzer.

RINGLE SIGNS WITH McKINLEY

Dave Ringle, professional manager of the McKinley Music publishing company, has signed a one year contract with the firm to write exclusively for them. His "Broken Hearted Blues," is the hit number of the McKinley catalogue at present. Ringle has a song with about every publisher in town.

J. H. REMICK IN NEW YORK

Jerome H. Remick, the Detroit publisher, is spending the week in New York, making his headquarters at the Remick offices in West 46th street. Mr. Remick, who is president of the big Detroit Creamery Co., is identified with a number of other Detroit corporations, and in consequence thereof is not seen in New York as often as in the old days.

NATIONAL ANTHEM STARTS FIGHT

A disagreement over the third stanza of the "Star Spangled Banner," resulted in a fist fight in the corridor of the Municipal Building last Monday morning, at a hearing concerning public school text books, held before Commissioner Hirshfield.

Thomas P. Tuite, secretary of the G. A. R. Memorial Commission and member of the executive committee of the Star Spangled Banner Association, and Francis Kinnicut, an attorney of No. 27 Cedar Street, were the combatants. Different factions at the hearing implied that the third stanza of the national anthem should be taken out in the interest of our friendship with Great Britain while others pointed out the origin of the tune which they declared was British. Tuite, who is a Civil War veteran, was expounding his theory to Kinnicut, and when words got hot, the former planted a healthy wallop on the jaw of the latter, but others soon interfered. Many people at the hearing told of having visited public schools and found the anthem being sung to tunes they never heard before in connection with the poem by Francis Scott Key. Most of this was laid to the door of the anti-Britishers.

BRADFORD SUES MAMIE SMITH

Perry Bradford, songwriter and music publisher, has started an action against Mamie Smith, the phonograph singer, in which he asks for an injunction, damages, etc.

Bradford alleges that he has a contract with Miss Smith, by the terms of which he is her sole representative for phonograph and other work, that he worked faithfully to further her interests, that he succeeded in getting her prominently placed with the Okeh record company for which she was to sing his songs.

He alleges that he succeeded in placing her and that she scored a big success with the records.

Bradford, also, he states, brought another suit against the singer but she failed to file answer.

NEW STYLE PUBLICATION OUT

The Sovereign Publishing Co., a Buffalo music house, is introducing a new style of musical publication. The first to be issued is two song numbers printed on good quality paper, size twelve and a half inches high by fourteen and a half inches wide. One page is sufficiently large for a complete song. The manuscript can be cut apart, giving a complete song on each sheet.

James Quallan Dixon, is the writer of both numbers, and according to his advertisement, is the originator, author, writer, composer, depictor, advertiser, compiler, patentee, promoter, publisher, etc.

CAINE GETS "HAUNTING"

"Haunting," the waltz song by Henry Lodge, composer of the "Geraldine Waltz," has been taken over by S. C. Caine, Inc., from the Robert Norton Music Publishing Company. Sid Caine, who in the past picked several hits for Jack Mills, Inc., believes that there is always room in the market for a good waltz and will get behind "Haunting," with a big campaign.

BIG EARNINGS FOR McCORRY

A net profit of \$687,771 for the year ending December 31, 1921, was realized by the McCrory Stores Corporation, large retailers of sheet music and other merchandise. This profit is equal to earnings of \$9.10 a share on common stock, of which there is \$6,209,100 outstanding, after the deduction of dividends for preferred stock and for the sinking fund.

SCHLOEMAN WITH BERLIN

Harvey Schloeman is now connected in the professional department of Irving Berlin, Inc. Mr. Schloeman was formerly with Waterson, Berlin & Snyder for four years.

POPULAR TUNES AS CLASSICS

LOS ANGELES, Cal., Feb. 27.—Henry B. Murtagh, organist, of the Symphony Orchestra, playing at Grauman's Million Dollar Theatre, illustrated the difference between great and small composers, which he believes is merely a matter of technique, by playing "Wabash Blues," in the style of the great composers. Mr. Murtagh played it as Wagner, Mozzkowsky, Sousa, Rachmaninoff and other music masters would have treated it, injecting a bit of humor as well. For instance, as Moszkowski would have treated the theme, Murtagh played it as a brilliant Spanish dance; as Wagner, a pretty Pilgrim Chorus, and how Sousa would have turned it into a spirited march and so on.

The novel manner in which "Wabash Blues" was treated by Murtagh, resulted in much applause and comment from the audience, who requested that he take another popular song and play it in like manner. Mr. Murtagh selected the difficult popular number "Ain't Nature Grand" for his next solo.

SNYDER RELEASES NEW ONE

Jack Snyder has written a new novelty song in march tempo, entitled "I like the Day-time better than the Night-time," which will be released shortly by the firm that bears his name. Through the courtesy of Neil Kennedy, who was Master of Ceremonies at the Knights of Columbus affair held at the Astor Hotel last Saturday, Walter Melville sang "Maytime," which was declared the hit of the evening.

"FICKLE FLO" RELEASED

Roy Turk and J. Russel Robinson have a new comedy blues, fox-trot number entitled "Fickle Flo," which is being released this week by Waterson, Berlin & Snyder. The number has already been introduced by several headliners in vaudeville.

LONG TITLE SONG RELEASED

"I got another one, just like the other one Blues," has been added to the Fred Fisher catalogue of comedy songs. The number is by Willy and Harry White, and Joe Manuel.

E. C. MILLS IN TEXAS

E. C. Mills, Chairman of the executive board of the Music Publishers' Protective Association, is spending a two weeks' vacation at his old home in San Antonio, Texas.

ROSE PLANT WITH FISHER

Mrs. Rose Plant, widow of the late Bobby Plant, of the vaudeville team of Lane and Plant, is now connected in the Boston office of Fred Fisher, Inc., assisting Billy Moran, who is in charge.

ENGEL ON COAST

Harry Engel, Chicago representative for Richmond-Robbins, Inc., is now out on the Pacific Coast. Bernard Pollack, Philadelphia representative of the firm, is on a selling trip to the Eastern and Southern States.

REICHE WITH FOX

Ralph R. Reiche is now connected with the professional department of the Sam Fox Music Publishing Company. Mr. Reiche was formerly with M. Witmark & Sons.

BENSON WITH MILLS

Jerry Benson, formerly in vaudeville and recently with Goodman and Rose, is now in the professional department of Jack Mills, Inc.

E. F. BITNER IN BERMUDA

E. F. Bitner, general manager of Leo Feist, Inc., is spending a short vacation in Bermuda.

BURLESQUE

NEW POLICY IN COLUMBIA HOUSES

THREE THEATRES AFFECTED

Sam. A. Scribner has decided to change the policy of straight burlesque in three of the Columbia Amusement Company's houses. The new policy will go into effect on March 12 at the Columbia, Chicago, Gayety, Washington and the Gayety, Pittsburgh.

Starting that date these houses will install continuous burlesque, vaudeville and pictures, similar to that now in effect at Waldron's Casino, Boston, where the business has jumped the past two weeks to more than double the regular weekly business done before the new policy went into effect.

While in Chicago last week, Scribner appointed Warren B. Irons the General Western Representative, of the Columbia Amusement Company with headquarters in Chicago. Irons will have charge of the houses on the circuit from Cincinnati and Detroit west, including these two cities.

The first thing Irons did after taking his new office was to appoint I. M. Weingarten as manager of the Columbia Theatre, Chicago, to relieve Chas. W. Lawrence. Weingarten took charge of the theatre Monday.

Irons will leave Chicago this week for Boston, where he will study the working conditions of the new "three in one" policy at Waldron's and if he finds it practical for the Chicago house, he will put in the same policy at the Columbia. This house will no doubt be an ideal location for this class of entertainment.

Harry Jarboe, manager of the Gayety, spent last week at Waldron's house in Boston, studying the policy and he will install it at Washington a week from next Sunday.

Joe Edmonson, manager of "Folly Town," whose show was playing Waldron's Casino last week, making a careful study of the conditions, is now in Pittsburgh, instructing Manager Frurr of the Gayety, that city, as to the working conditions of the new policy and will break it in the week after next at that house. During Edmonson's absence the show is being handled by Louie Franks, the agent of the show.

If the new policy is found to be successful at these houses, this policy will be installed at all the houses on the circuit, but not at once. They will be taken in groups of three houses at a time. Edmonson will no doubt take care of most of the houses in the East, before returning to his show, while Irons will look after the houses in the West.

Jimmy Cooper will be on the Columbia Circuit next season. Cooper and his "Beauty Review" is at the Empire, Cleveland, this week, where he closes the season on the American Circuit.

While on their Western trip last week, Sam A. Scribner and Rud Hynicka met Cooper and made arrangements with him to take over the franchise of the "Sugar Plums," to take effect at the beginning of next season.

Cooper has had the "Beauty Review" on the American Circuit the past two seasons. He finished first last season and from reports he is one of the leaders this season. He has had a very good show for this circuit, but there is no doubt but what the show he has in mind for the Columbia Circuit will be a top notcher.

BEN BROWN CLOSES

Ben H. Brown closed as musical director with the "Mischief Makers" at the Gayety, Brooklyn, Feb. 25.

STEVENS AT THE STATE

CHICAGO, Ill., Feb. 25.—Leo Stevens, who is producing the burlesque shows at the State Congress, claims that he has increased the business since he has been at the house from \$2,800 a week to \$6,000 a week. He also says he is paying the chorus girls from thirty to fifty dollars a week and has an all Equity cast, the only one in burlesque. Besides receiving a large salary, he also gets five per cent of the profits. The house is giving four shows a day, one hour and fifteen minutes each. The top prices are seventy-five cents in the boxes and fifty cents for all other seats.

TWO MORE SHOWS CLOSE

Joe Wilton's "Hurly Burly" closed in Milwaukee last Saturday night as did the "Passing Review" at the Gayety, Minneapolis, most of the members of both of these companies went into stock and opened at these houses on Sunday.

This will leave sixteen shows on the American Circuit this week with two shows laying off. "Little Bo Peep" and "Some Show."

With Cleveland closing Saturday night, the American Circuit will have nothing in the West after this week.

REID SHOW REPEATS

Jack Reid's Record Breakers are playing a return engagement at the Lyric, Newark, this week. It is said that when Reid finishes on the American Circuit in a few weeks, he will take his company back to St. Louis and open in stock at the Delmar Gardens.

BURNS ASSN. BALL ON MARCH 26

The Charles Burns Association ball, which has been an annual event for the last five years, will be given at Tammany Hall on Sunday, March 26, this year. Burns was formerly assistant manager of Kahn's Union Square Theatre.

EULA MANN REJOINS SHOW

Eula Mann, wife of MacCarter, of the "Miss New York Jr." company, rejoined the show this week in Baltimore, after visiting her home in Humboldt, Kans. Mrs. Carter was called home on account of the illness of her mother.

GLADYS STOCKTON WITH COOPER

Gladys Stockton, of "Miss New York Jr.," on the Burlesque Booking Circuit, signed a contract last week with James E. Cooper for one of his Columbia Circuit shows next season. Miss Stockton is a soubrette.

CHICK GRIFFIN DIVORCED

Chick Griffin, black face comedian with "Pell Mell" was granted a divorce from Rose Griffin, number producer at the Folly, Baltimore, in Chicago on December 17th, by Judge McDonald. Leo Weisskoff represented Griffin.

CHANGES IN "GIRLS" CAST

Will Davis and Monica Redmond, closed with the "Girls de Looks," at Miners Bronx, last Saturday night. Ray Lynch is now the straight man of the show. He opened at the Casino, Brooklyn, Monday.

HAZEL DOUGLAS ILL

Hazel Douglas, prima donna of Sim Williams "Girls from Joyland," was out of the cast for several days last week on account of illness while the show was playing the Empire, Hoboken.

MALLHAN WITH "PELL MELL"

Frank Mallahan, straight man, who recently closed with the Sam Howe Show, is now with the "Pell Mell" company. He joined them in Cleveland.

NEW CIRCUIT HAS BRANCH IN CHICAGO

WARREN B. IRONS IN CHARGE

The Burlesque Booking Office has opened a Western branch in the Haymarket Theatre Building, Chicago. Warren B. Irons who left New York early last week will be in charge of the office. Irons will make his headquarters in Chicago hereafter, and will only come to New York to attend meetings of the circuit which will be held here. The entire business for the Middle Western and the Western units of the circuit will be taken care of at the Chicago office.

Three more houses will open on the new circuit within the next two weeks. The Empire, Cleveland, starts next Monday, March 6, and opens with the "Whirl of Gayety." This house will close, as an American Burlesque Circuit house on Saturday night, with Jimmy Cooper's "Beauty Revue."

The Haymarket will open next Monday with the "Lid Lifters." The Avenue, Detroit, will be the next house to go over to the new circuit, and will open the following Sunday, March 12.

The Haymarket will be the pivot for the Western unit. Irons is now working on several more houses in the West which will be added to the circuit within the next few weeks.

It is said that Jimmy Cooper will open on the Burlesque Booking Circuit with his "Beauty Revue" either next week or the following week.

According to the present arrangements, the route of the circuit will, commencing next week, start from the Star, Brooklyn, to the Peoples, Philadelphia, to the Gayety, Baltimore, to the Capitol, Washington, to the Bijou, Philadelphia, travel the following week, then to the Empire, Cleveland and the Haymarket.

The following week, the route will be changed, as several more houses in the East will be added as well as more in the West, which includes the Detroit house.

It was learned on good authority, that there are several well known featured actors that are now on the Columbia Circuit, who will be on the new circuit early this week. Those in question have contracts that expire this season. They want more money from their present employers for next season. These men have talked to officials of the new circuit, several have been offered franchises on the new circuit, the money allowed for the franchise and their salary as actors will exceed the money that they have demanded from their present employers.

Of course, there are only a few on the Columbia Circuit that will be taken off. All they will have to do is to produce the show, that is the book, and furnish the costumes for the chorus.

In return they will collect the franchise money, which is allotted to them each week, and their salary as comedian or actor, which combined, will far exceed anything they have ever received on the Columbia Circuit or in burlesque.

Dave Marion will have two franchises on the new circuit next season, as well as two on the Columbia Circuit, it is said.

Harry Strause's "Pell Mell" will close Saturday night on the American Circuit, at the Olympic, New York, and will open next Monday at the Star, Brooklyn, on the Burlesque Booking Circuit.

MORRIS WRITING ACTS

Sam Morris has just completed acts for Henry Fry and Dorothy Rogers, which they have accepted for vaudeville.

"FOLLIES OF THE DAY" ONE OF THE BEST SHOWS SEEN IN YEARS

Barney Gerard's "Follies of the Day," at the Columbia this week has one of the best casts, prettiest choruses and most stupendous scenic productions that has been seen at this theatre. The scenery and colors of the costumes present a feast for the eye. Extraordinary effects and a lavish expenditure have been made on both.

The musical numbers and specialties are introduced with many novelties that are agreeable surprises.

Gerard staged the entire production, which is in two acts of eighteen scenes. He is also responsible for the book. Seymour Felix staged the dancing numbers, and Bert Grant wrote the special music.

Tommy "Bozo" Snyder, Gertrude Hayes, Jr., and Johnny Weber are featured.

The book is called "What Does the Public Want?" and it looks as though Gerard has solved the problem, for he has given them a little of everything, comedy, music, novelties, scenery, dancing and costumes of the best.

In "Bozo" Snyder, a pantomimic comedian, Gerard has a novelty that no other show has, and this young man has no rival in burlesque. He does his work neatly and cleverly and is constantly amusing. He was received uproariously in all he did Monday afternoon. His "Mugging" and facial expressions are very funny. Snyder is also an acrobat, a dancer, and can play a trombone. He most certainly is a success.

Johnny Weber, a fast "Dutch" comedian, is an old timer in this line of comedy, but is still new to many theatre goers of today. His dialect is rich in humor, he is fast and a comedian of rare ability. Weber is a hard worker and he never fails to make them laugh out front.

Sam Green is doing the "Piano Mover" opposite Snyder, and in make up and working is not unlike the late Edmond Hayes when he worked with "Bozo" in the past. Green is a great foil for Snyder. He "feels" him in great style, and in the character, he is excellent.

Gertrude Hayes, Jr., a very pretty and well formed soubrette, has developed wonderfully in the past season. She has improved greatly in her dancing and all around work. Miss Hayes is a soubrette and she captured her audience with her dancing and style of putting a number over early in the show.

Julia De Camern, a new prima donna, has a voice of unusual clarity and volume. This young lady, a charming brunette, works with ease and grace. She rendered her numbers most successfully and registered with each. Her gowns are beautiful.

May Dix, a shapely, auburn haired soubrette, handled the fast numbers and put them over the way they liked them at this house. Miss Dix dances well and has a fine personality. Her work pleases, she is one of the best rough soubrettes in burlesque.

Edward Critchley, Morton Beck, Matty White and John B. Williams have fine parts that they handle exceptionally well. Several chorus girls do small bits during the show.

The first scene, called "Creation," in which the chorus makes its entrance, offered a pretty dance, it is followed by Critchley, Williams, White and Beck as authors, each wanting to put on a different style of performance.

Snyder and Green make their entrance in the Madison Square Park scene, and work up a lot of comedy situations. The police, nurses and babies number in this scene was well done.

Weber makes his entrance in an earlier scene as the "Hot Dog Man," and started the fun.

"Any Little Melody" number, given by Miss Hayes, Snyder, Bob Tolivers and the chorus was well liked and went big.

The "Wedding" number, with an interior church scene, are cleverly carried out. Miss De Camern as the bride and White as the groom did very well.

The "Taxi" bit in the "Fifth Avenue" scene proved the big comedy hit of the first part. Snyder, Weber, Beck, Williams and White put it over.

Miss Hayes and Watson offered a graceful and pretty society dancing specialty late in the first part, which was followed by Snyder and Miss Hayes offering another dance. Both were well received.

The "theatre" scene in the second part, was another great comedy. It was just one laugh after the other, with Snyder and Green as part of the "audience" and Weber as the candy butcher. The scene represents the body of a theatre, with four or five rows of seats up stage, which were occupied by the principals and some of the chorus.

Specialties were offered here, the first by Miss Dix, who sang "Ain't No Fault of Mine," which took several encores. Miss De Camern was next, singing "Leave Me With a Smile" and "Peewee," going over big.

Tolliver went well with his specialty, playing the mouth organ.

Miss Hayes's specialty opened with singing "Lonesome Baby Song," and finished with a very graceful dance; as an encore, she offered an eccentric dance, doing it cleverly.

Snyder and Green created plenty of comedy in their burlesque wrestling bit.

In an operatic finale of this scene, Miss De Camern and White offered selections that more than pleased. They were assisted by the other principals and the chorus.

Snyder and Green went big in their specialty, Snyder played a trombone and played well. Green worked the scene up to a fine comedy point. Snyder got a lot out of his part as well.

Mmes. Poulet, Parisian Poseur, offered a beautiful

(Continued on page 27)

DOLLY SISTERS

5 WEEKS AT THE PALACE

Sail for London April 11th

Management
C. B. COCHRANE

KING RASTUS BROWN

WORLD'S CHAMPION DANCER

OPEN TO ALL COMERS, BLACK OR WHITE, BAR NONE. IN VAUDEVILLE. BOOKED FOR FIVE YEARS BY
LEE KRAUSS

"WE WILL HAVE SOME MO"

MANAGERS TAKE NOTICE !

JANE

CATHERINE

WEST AND ROGERS

A LITTLE BIT OF EVERYTHING. HARMONY, SINGING, TALKING AND COMEDY Dir.—LOU EDELMAN

EARL FABER & BERNET SONNIE

WEEK FEB. 20, B. F. KEITH'S ALHAMBRA, N. Y. FEB. 27, BOSTON MAR. 6, B. F. KEITH'S ROYAL
DIR. LEO FITZGERALD

B. F. KEITH VAUD. EX.

NEW YORK CITY

Palace—Margaret Stewart, "An Artistic Treat"—Kane & Herman—Great Loon—Dolly Sisters—Margaret Padula—Florence Reed & Co.—John Steel.

Riverside—Gordon & Rice—Pierce & Goff—Moore & Jayne—Florence Nash & Co.—Flanagan & Morrison—Mosconi Bros.—Sylvia Clark—Toto.

Colonial—Johnson, Baker & Johnson—Greenlee & Drayton—Meehan's Dogs—Walters & Walters—Dolly Sisters—Olsen & Johnson—Enos Frasers.

Alhambra—The Stanleys—Story & Clark—McLaughlin & Evans—White Sisters—Bobby Higgins & Co.—Lew Dockstader—Glenn & Jenkins.

Royal—Beddingford—Grant—Vaughn Comfort—Barry Bernan.

Broadway—Sultan—Burns & Lynn—Alexandria—Fisher & Hurst—Muller & Stanley—Tom Smith—Tomya & Co.

Hamilton—Leo Donnelly & Co.—Mr. & Mrs. Jimmy Barry—Arnaut Bros.—Sig. Friscoe—D. D. H.

51st Street—Lightner & Alexander Revue—Sybil Vane & Co.—Ames & Winthrop—Lexey & O'Connor—Arnaut Trio.

Coliseum (First Half)—Ben Byer—Langford & Fredericks—Wells, Virginia & West. (Second Half)—Spencer & Williams—Anderson & Burt.

Franklin (First Half)—Wm. Sisto—Leo, Edwards & Co.—Robbe & Nelson—Meehan's Dogs. (Second Half)—Major Jack Allen—Boyle & Bennett—Robinson & Pierce—Leavitt & Lockwood—Marion Harris.

Fordham (First Half)—Gilbert Wells—Lemaire, Hayes & Co.—Spencer & Williams—Marion Harris. (Second Half)—Ben Byer—Wells, Virginia & West—Norwood & Hall—Brown & Weston.

Jefferson (First Half)—Larimore & Hudson—Boyle & Bennett—Anderson & Burt—Flo & Ollie Walters—Leavitt & Lockwood—Wilson Bros.—Valda & Co. (Second Half)—Meehan's Dogs.

Regent (First Half)—Rudell & Donigan—Jack Osterman. (Second Half)—Wm. Sisto—Wilson Bros.—Langford & Fredericks.

BROOKLYN

Orpheum—Shadowland—Wilson Aubrey Trio—Rice & Werner—Healy & Cross—Frank McIntyre—Jack Henry—Daphne Pollard—Marry Me.

Bushwick—Ben Byer—Frank Ward—Elsa Ryan—Quixey Four—Williams & Wolfus—Walter C. Kelly—Watson Sisters—Niobe.

Flatbush—Marcelle Fallet—Swor Bros.—Franklyn Charles & Co.

Riviera (First Half)—Major Jack Allen—Williams & Taylor—Norwood & Hall—Miss Juliet—Hilton & Norton. (Second Half)—Valda & Co.—Rudell & Donigan—John B. Hymer & Co.—Bobbe & Nelson.

Far Rockaway (Second Half)—Larimore & Hudson—Jack Osterman—Miss Juliet.

BOSTON

Keith's—Unusual Duo—Bevan & Flint—Eddie Ross—Gus Edwards' Revue—Adolphus & Co.

Shea's—Willie Rols—Jeanne Graneese & Co.—Patricola—Gertrude Hoffman—Joe Darcey.

CLEVELAND

105th St.—Perlot & Scofield—Owen McGivney—Powers & Wallace—Jack La Vier—McLellan & Carson.

Hippodrome—Bobby Pandor Troupe—Rome & Gant—Grant Mitchell Co.—McConnell Sisters—Will Mahoney—Martha Pryor.

COLUMBUS

Keith's—Alfred Farrell & Co.—Daisy Nellis—Ed. & Birdie Conrad—Dress Rehearsal—Weaver & Weaver—Four Mortons—Osaki & Takl.

CINCINNATI

Keith's—Snell & Vernon—Burns & Freda—Wilton Sisters—Jack Henley—Elsie La Bergere & Co.

GRAND RAPIDS

Empress—Patty, Beat & Bros.—Henry & Moore—Ben Welch—Bert & Betty Wheeler—Fritzi Scheff—Dotson—Gordon & Dav.

HAMILTON, CANADA

Lyrio—Herbert & Dare—Duffy & Keller—Kaufman Bros.

INDIANAPOLIS

Keith's—Jane & Miller—Hobson & Beatty—Edith Tallafarro & Co.—Sergeant & Marvin—Greole Fashion Plate—Harry Green.

LOWELL

Keith's—Walter Fenner & Co.—Rae Elinore Ball & Bro.—Van & Tyson—Roy & Arthur—Florence Brady—Elinore & Williams—Faber & McGowan.

LOUISVILLE

Mary Anderson—Norton & Nicholson—Vokes & Don—Eddie Leonard & Co.—Archie & Gertie Falls—Leo Beers—Powers & Wallace.

MONTREAL

Princess—Frank J. Sullivan & Co.—Foley & Latour—Mme. Beason—Sharkey, Roth & Witt—Wayne & Warren—Riggs & Wichele—Lewis & Dody—Martin & Moore.

PROVIDENCE

Keith's—Beaumont Sisters—Harry Jolson—Ford Revue—Seed & Austin—Ballot Trio.

PORTLAND

Keith's—Bert Baker & Co.—Holmes & Levere—Furman & Nash—LaDora & Beckman—Kay Neilan—Frank Gabby.

PITTSBURGH

Davis—Fred Elliot—Ramsdells & Deyo—Kenny & Hollis—Roscoe, Ails & Co.—Houdini—Al Herman—Bessie Clifford.

QUEBEC

Auditorium—Teschow's Cats—Transfield Sisters—Arthur Astil & Co.

SYRACUSE

Keith's—John & Nellie Olms—Chic Sale—Mabel Burke & Co.—Haig & La Vere—Billy Glason—Loyal's Dogs.

TORONTO

Shea's—Corrine Tilton Revue—Ruth Budd—Arnold & Weston—Bailey & Cowan—Herman Timberg—Page, Hack & Mack.

Hippodrome—Musical Hunters—Brennan's Winsie—Byron & Haig—Haverman's Animals.

VAUDEVILLE BILLS

For Next Week

TOLEDO

Keith's—The Sterlings—Vincent O'Donnell—Ivan Bankoff & Co.—Swift & Kelly—Harry Langdon & Co.—Ernest Ball—Casting Mellos.

WASHINGTON

Keith's—Sameroff & Sonia—Handers & Mellis—De Wolf Hopper—Rae Samuels—B. A. Rolfe's Revue.

YOUNGSTOWN

Hippodrome—Jed Dooley & Co.—Thos. E. Wise—Peggy Cahart—Blossom, Seely & Co.—Hershel Henlere—Reck & Rector.

DETROIT

Temple—Van Cello & Mary—Burk & Rosedale—Larry Comer—Bessie Clayton—Karoli Bros.—Billy Miller & Co.—Geo. Jessell—M. & P. Miller.

BALTIMORE

Maryland—Edwin George—Dolly Kay—Donegan & Allen—Singer's Midgits—Eary & Eary—Jewell & Raymond.

PHILADELPHIA

Keith's—El Cleve—Harry Watson, Jr.—Milliecent Mover—J. & B. Morgan—Johnny Burke—Elsie & Paulsen—Grace Huff & Co.

ROCHESTER

Temple—Frank Browne—Pearson, Newport & Pearson—Henry Santry & Co.—H. & A. Seymour—Free Falcons—Follette's Monks—Royal Gascoignes.

ORPHEUM CIRCUIT

CHICAGO

Palace—Julian Eltinge—Allen Stanley—Paul Decker—Val & E. Stanton—Lew & Jean Archer—The O'Mears—Marshall Montgomery—Clinton & Rooney—Margaret Taylor.

Majestic—Gallagher & Shean—Ona Munson—Willbur Mack—Toney & Norman—Demarest & Collette—May Wirth—Dressler & Kinas—Du For Boys—Worden Bros.—Jordan Girls—Billy Arlington—Bernard & Garry.

State Lake—Victor Moore—Joe Cook—Alexander Bros. & Co.—Chas. Harrison—Ed Janis—Imhof, Con & Coreen—Lohse & Sterling—Wood & Wyde.

CALGARY

Orpheum—Van & Corbett—Berk & Saun—Chabot & Tortoni—McCormick & Wallace—Sealo—Princess Jue Quon Tai—Block & Dunlop.

DULUTH

Orpheum—Taylor, Howard & Them—Sophie Kassmir—Claude Golden—J. Rosmond Johnson—Doyle & Cavanaugh—"Young America."

DES MOINES

Orpheum—Jack Kennedy—Brisco & Rauh—Jos. Howard & Co.—Frank Wilson—Moss & Frye—Lucas & Inez—Silver, Duval & Kirby.

DENVER

Orpheum—Clark & Bergman—Wm. Gaxton & Co.—Morris & Campbell—Cameron Sisters—Claudius & Scarlet—Lillian Shaw—Five Avalons.

KANSAS CITY

Orpheum—Ruth Howell Duo—Fred Hughes—Trixie Friganza—Doris Humphrey & Co.—Rockwell & Fox—James C. Morton.

Main St.—Three Regals—Marie Dorr—Muldoon, Franklin & Rose—Carson & Willard—Ledum & Gardner—Tarzan—Fred Lindsay—Tennessee Ten.

LOS ANGELES

Orpheum—Four Marx Bros.—Ben Bernie—Ward Bros.—Lang & Vernon—Adams & Barnett—Nathane Bros.—Lydel & Macy—Palmenberg's Bears.

LINCOLN

Orpheum—Sallie Fisher—Lydia Barry—Lane & Byron—Al Wohlman—Rasso—Beatrice Sweeney—Fink's Mules.

MEMPHIS

Orpheum—Valeska Suratt—Kramer & Boyle—Ed Morton—Bowers, Walters & Crook.

MILWAUKEE

Majestic—Kitty Gordon—Profiteering—Richard Keane—Mary Haynes—Sylvia Loyal—Rose, Ellis & Rose.

MINNEAPOLIS

Orpheum—Ed. E. Ford—Dugan & Raymond—Peggy Parker—Fenton & Fields—Four Ortons—Felix Patty & Brother.

Hennepin—Emerson & Baldwin—Green & Parker—Rubeville—Mrs. Gene Hughes.

NEW ORLEANS

Orpheum—Valeska Suratt—Bob Hall—Harry Delf—Margaret Ford—Anderson & Yvel.

OAKLAND

Orpheum—Patricola & Delroy—Robert Emmet Keane—Bill Robinson—Pedestrianism—Gordon & Ford—La Bernicia & Co.

OMAHA

Orpheum—Blanche Sherwood—Rodero & Marconi—Lynn & Smythe—Kellam & O'Dare—Eddie Foy & Family—Fred Lindsay.

PORTLAND

Orpheum—Ruby Norton—Miller & Mack—Harry Kahne—Daniels & Walters—Hal Skelly—Bostock's Riding School—Kinzo.

ST. PAUL

Orpheum—Three Melvins—Dainty Marie—Josephine Victor—De Haven & Nice—Jimmy Lucas—Modern Cocktail.

SAN FRANCISCO

Orpheum—Pat Rooney—Redford & Winchester—Ann Gray—Shriner & Fitzsimmons—Nash & O'Donnell—Crawford & Broderick—Davis & Pell—The Storm.

SACRAMENTO AND FRESNO

Orpheum—Dave Harris—Keegan & O'Rourke—Libonati—Howard's Ponies—Boyce Combe—Dress Rehearsal—Leo Zarrell.

SIOUX CITY

Orpheum—Raymond & Schram—Harry Holman—Flirvation—Roache & McCurdy—Dave Schooler & Co.

SALT LAKE CITY

Orpheum—Nat Nazaro—Cliff Nazaro—Flanders & Butler—Eddie Buzzell—La Pilarica Trio—Carcinetti Bros.—Boyce Combe.

ST. LOUIS

Orpheum—Sayton & Hayes Revue—Stone & Hayes—Brown & O'Donnell—Vera Gordon—Galletti's Monkeys—Ritter & Knappe.

Rialto—Bronson & Baldwin—Barbette—Frank Farron—Gautier's Toy Shop—Lyons & Mosko—Harry Conley—Moody & Duncan—Jack Joyce.

SEATTLE

Orpheum—Ruckridge & Casey—Mrs. Sidney Drew—Pinto & Boyle—Raymond & Wilbert—Weston's Models—R. & E. Dean—Lois Bennett.

VANCOUVER

Orpheum—Adelaide & Hughes—Jim Cullen—The Duttons—Van Hoven—Three Haley Sisters—Bill, Genevieve & Walt—Oliver & Dip.

WINNIPEG

Orpheum—Rinaldo Bros.—Sandy Shaw—Espe & Dutton—Rita Gould—Wm. Seabury—Noris' Animals—Laura Pierpont.

SHUBERT VAUDEVILLE

Week of Feb. 27, 1922

ATLANTIC CITY

Apollo—Arthur Terry—Jack Strouse—Rial & Lindstrom—Ciccolini—Brendel & Bert—Alice Lloyd—Apollo Trio.

HARTFORD

Grand—Ford & Truly—Harper & Blanks—General Pisono—Marie Stoddard—E. A. Wellman—Charles Howard—Billy McDermott.

NEW HAVEN

Shubert—Lucy Gillette—Seymour & Jeanette—Bert Melrose—Dolly Connolly—Hanneford Family—Forde & Rice—Bert Earle & Girls—George Price—J. & K. De Marco.

CHICAGO

Apollo—Leach Wallin Trio—Sailor Reilly—Clark & Arcaro—Walter Weems—Nip & Fletcher—Bell & Story—Nat Nazaro—Novelle Bros.

DETROIT

Detroit Opera House—Fred Santley—Bridal Sweet—Rigoletto—Emanuel—Reck & Stone—Milo—Jack Merlin—Francis Renault—Permane & Shally.

CLEVELAND

Ohio—Horton & LaTriska—Mullen & Corelli—Bobby O'Neill & Co.—White Way Trio—Lunatic Bakers—A. Robbins—Churches of 1921.

CINCINNATI

Shubert—Bert Shepherd—McCormack & Regay—Ziegler Sisters—Klein Bros.—Regal & Moore—Kranz & White—McConnell & Simpson—Lew Fields Co.

WASHINGTON

Belasco—Equill Bros.—Frank Jerome—Libby & Sparrow—Vine Daly—Everest Monks—John, Chas. Thomas—Ray, Hughes & Pam—Gen. Ed. LaVine—Bert Hanlon.

BALTIMORE

Academy—Desert Demons—Ormonde Sisters—Bedini & Cuckoo—Fred Allen—Frank Stafford—Spangles.

PHILADELPHIA

Chestnut—Pickfords—Three Chums—Yvette—Jock McKay—Marie Nordstrom—Bernard & Townes—Alexander Carr—Dickinson & Deagon—Alfred Nacas.

NEWARK

Rialto—Midnight Rounders—Sam Hearn—Harry Hines—Green & Blyler.

NEW YORK

Winter Garden—Lipinski's Dogs—Burns & Foran—O'Hanlon & Zambunis—Ethel Davis—Jimmy Hussey—Rath Bros.—Ray Miller's Band—The Promenaders.

BROOKLYN

Crescent—Whirl of New York.

BOSTON

Majestic—Chas. Purcell & Co.—Kremka Bros.—Rubini & Rosa—Bernard—Matthews & Ayres—Jack Conway—Walter Brower—Ernestine Myers.

F. F. PROCTOR

Week of Feb. 27, 1922

NEW YORK CITY

Fifth Ave. (First Half)—Ames & Winthrop—U. S. Jazz Band—Meehan & Newman—Larimer & Hudson—Beeman & Grace—Harry Ellis—Hawthorne & Cook. (Second Half)—Heley & Cross—Adonis & Co.—For Pity Sake—Hilton & Norton—Paul Shine.

58th Street (First Half)—Nancy Boyer—Henderson & Holliday—Will Stanton—Texas Comedy Four—Toy Ling Foo—Florence Brady—Morok Sisters. (Second Half)—Mullen & Francis—Harvey & Down—Harry Hayward—McDonald Trio.

YOU ASKED US TO
and we couldn't refuse
ANNOUNCEMENT
LATER

E. HEMMENDINGER, INC.

JEWELERS

TO
THE PROFESSION

45 John St., New York City

125th Street (First Half)—Wm. & Taylor—Walsh & Bentley—Jessie Reed—Sprecht's Orchestra—Finley & Hill. (Second Half)—Gordan & Ricca—Gilbert & Wells.

23rd Street (First Half)—Cliff Green—Chas. Deland Co.—Gordon & Ricca—Roma Duo—Devos & Hoefor—Diamond & Brennan—Texas Guinan Co. (Second Half)—Williams & Taylor—May Hunt—Kafka & Stanley—Buttons—Bert Fitzgibbons—Gattison Jones Co.

(First Half)—Pat & J. Levellio—Lew & P. Murdock—Chapman & Ring—Hall, Ermine & Brice—Murray Bennett—Reynolds & Donegan. (Second Half)—Ziska—Jason & Harrigan—Haig & LeVere—Gibson & Connell—Dixie Four—Chas. Ahearn Co.

(First Half)—The Herberts—Tevens & Brunell—Hills of Kentucky—McCoy & Walton—Whites Entertainers. (Second Half)—Hopes—Carlo De Angelo Co.—Jones & Crumley.

(First Half)—Bob Albright—Adonis & Co.—For Pity Sake—Flo & O. Walters—Malle Bart Co.—Quinn & Cavert. (Second Half)—D. D. H.—John B. Hyman—Kate Wiley—Newhoff & Phelps—Marguerite Padula.

(First Half)—Kay, Hamlin & Kay—Ruth Royce—Ben Welch—Harry Watson—Ida May Chadwick—Clare Vincent—Marguerite Padula—Paul Shine. (Second Half)—U. S. Jazz Band—Lorimer & Hudson—Malle & Bart—Cooper & Ricardo—Darling & Timbugg—Mankin.

(First Half)—Witt & Winter—Weiser & Reiser—Pierce & Ryan—Chas. Keating Co.—Willie Solar—Chas. Ahearn Co. (Second Half)—Rose & Dell—Carroll & Gorman—Chapman & Ring—Golden Gate Three—Jas. Fat Thompson Co.—Berlo Girls.

(First Half)—Ziska—Jason & Harrigan—Haig & Levere—Gibson & Connell—Dixie Four—Morton Jewell Co. (Second Half)—Pat & Julia LeVello—Lew & P. Murdock—Seven Honey Boys—Hall, Ermine & Brice—Murray Bennett—Reynolds & Donegan.

(First Half)—Mullen & Francis—Little Johns—Gilbert Wells—McDonald Trio—Reed & Tucker. (Second Half)—Bob Albright—Toy Ling Foo—Will Stanton Co.

(First Half)—Ziska—Jason & Harrigan—Haig & Levere—Gibson & Connell—Dixie Four—Morton Jewell Co. (Second Half)—Pat & Julia LeVello—Lew & P. Murdock—Seven Honey Boys—Hall, Ermine & Brice—Murray Bennett—Reynolds & Donegan.

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BARNEY GERARD'S BURLESQUE SENSATION "FOLLIES OF THE DAY"

With "BOZO" SNYDER, "The Man Who Never Speaks"

GERTRUDE HAYES, JR., JOHNNY WEBER and a Cast Par Excellence with a "Flapper" Chorus of Youthful Loveliness
BOOK AND LYRICS BY BARNEY GERARD—MUSIC BY BERT GRANT—DANCES BY SEYMOUR FELIX

JUST A FEW PRESS COMMENTS

"If some of the theatrical offerings presented here during the present season ARE WORTH \$2.75 top price, 'FOLLIES OF THE DAY' IS EASILY WORTH \$5 A SEAT."—*Utica Herald Dispatch*.

"'FOLLIES OF THE DAY' equals, or even passes, the famous 'Peek-A-Boo' of bygone days. Washington will never see another burlesque production as dressy and flashy as this for a long long time."—*Washington Herald*.

"All in all it's a most unusual show to be discovered in a burlesque house at burlesque prices."—*Toledo Blade*.

"And it is safe to say that the theatre season will be far on its way before a surpassing entertainment is given."—*Dayton Herald*.

"Truly such a fast moving musical show has not been seen in Dayton for many a day and is likely to be seen for many a day either."—*Dayton Journal*.

"What the Ziegfeld 'Follies' are to the legitimate theatre, BARNEY GERARD'S 'FOLLIES OF THE DAY' are to the burlesque houses."—*Cincinnati Enquirer*.

"BARNEY GERARD'S 'FOLLIES OF THE DAY' is advertised as burlesque. Patrons who packed the house at the opening disagreed and put it above the level of the majority of musical comedies and revues."—*Omaha Bee*.

"Producers of modern musical comedy can well look to 'FOLLIES OF THE DAY' if they wish to see a splendidly staged, clean revue."—*Kansas City Times*.

"When you can stand in the lobby of a burlesque house as the paid customers come out and hear 'Wonderful show,' 'best burlesque show I ever saw,' 'I didn't know burlesque was anything like this,' and various similar remarks there must be something to it, but it's just the line of chatter that was heard at the Gayety, where BARNEY GERARD'S 'FOLLIES OF THE DAY' is the attraction. Right here I want to say that it would be no surprise if this would be the show to draw the Columbia, New York, for next summer's engagement."—*Hughes, Variety, Kansas City*.

"Without doubt the best that Gerard has ever given and has scored a decided success in St. Louis."—*St. Louis Star*.

"GERARD TOPS AVERAGE OF BURLESQUE."—*Chicago Herald & Examiner*.

"BARNEY GERARD'S 'FOLLIES OF THE DAY' is the finest burlesque show seen in years."—*Detroit Evening Times*.

"BARNEY GERARD'S 14TH ANNUAL 'FOLLIES OF THE DAY' is undoubtedly the peak of the local season's best burlesque."—*Detroit Free Press*.

"If Mr. Gerard does not make much money

out of so expensive a production HE CAN AT LEAST CLAIM THAT HE HAS ACCOMPLISHED SOMETHING NEVER BEFORE ATTEMPTED IN BURLESQUE."—*Sir Morgan Powell, Montreal Star*.

"Unquestionably the best burlesque show which has been seen here this season and perhaps in any recent seasons, is BARNEY GERARD'S 'FOLLIES OF THE DAY.'"—*Montreal Herald*.

"It is extremely unlikely that Buffalo has seen a more gorgeous combination of burlesque, musical comedy and vaudeville, together with real scenic splendor and lavish costume display."—*Buffalo News*.

"'FOLLIES OF THE DAY' at the Gayety is the best burlesque offering that has appeared there in many a moon."—*Rochester Herald*.

"'FOLLIES OF THE DAY' is not a burlesque show. It is a Broadway musical review, stamped with all that goes for success in this line and is of the type that followers of the stage pay \$2 and \$3 to witness."—*Rochester Post Express*.

"This show will not stay on the burlesque wheel very long after it reaches New York."—*Rochester Times-Union*.

"BARNEY GERARD'S 'FOLLIES OF THE DAY' is as far removed from the 'burlesque show' of 10, even five, years ago as

anything well could be."—*Baltimore American*.

"In fact, the super-excellence of this play makes it seem out of place to even class it with burlesque attractions. RATHER MIGHT IT BE CALLED AMERICA'S LEADING COMEDY AND MUSICAL REVUE OF THE ROAD, A TERM IT WELL MERITS."—*Utica Observer*.

"It's here—the last word in burlesque. It stuns with its magnificence. Its speed and dash are positively amazing. It abounds with the sort of comedy which fairly knocks an audience out of its seats. It is a clean show. Grandma could be taken, too, and, no matter how old-fashioned she might be, it would not give her a shock."—*Syracuse Post Standard*.

"BARNEY GERARD'S show best burlesque Syracuse has ever seen. A burlesque that is nearer a musical comedy than a burlesque."—*Syracuse Journal*.

"Those who have never seen a burlesque show should now take this opportunity of seeing the 'FOLLIES.'"—*Albany Evening Journal*.

"Presented by far the best show of the season, BARNEY GERARD'S 'FOLLIES OF THE DAY' opened at the Empire as a musical show filled with merit such as has appeared on no Albany stage in a long time."—*Albany Knickerbocker Press*.

P. S.—Bozo Snyder is contracted with Barney Gerard for 5 Years and at the conclusion of the "Follies" engagement will be Featured in a 2-Reel Moving Picture Comedy entitled "The Failure"



LESTER DORR

COMEDIAN

WITH JAMES E. COOPER'S FOLLY TOWN—GET ME?

Most Reputable Theatrical Rooming House in the Vicinity of the Star Theatre, Brooklyn
JACKIE EDISON YOUR PAL
At 57 Willoughby Street, opposite Stage Entrance. Write or phone Triangle 4381 for reservations.
All improvements. Your comfort is my comfort.

JEAN FOX

INGENUE AT LIBERTY FOR NEXT SEASON MAIDS OF AMERICA

Chas. V. Markert

LITTLE BO-PEEP

VIOLA SPAETH BOHLEN

TOE DANCING SOUBRETTE—PLAYING BURLESQUE BOOKING CIRCUIT WITH PUSS PUSS

LOU POWERS

Featured Singing Comedian—Garden Frolics—At Liberty Next Season—En Route Columbia Circuit

FRED MOSHER

A DISCIPLE OF KING FUN ECCENTRIC DUTCH COMEDIAN BATHING BEAUTIES

IRVING SELIG & ROSE LEE

Open for Summer Stock PRINCIPAL COMEDIAN

INGENUE

WITH GIRLS FROM JOYLAND ADDRESS ALL COMMUNICATIONS 1076 SIMPSON ST., N. Y.

MABEL (MIDGIE) HOWARD

RECORD BREAKING SOUBRETTE—Second Successful Season with Jack Reid's Record Breakers

NAN SHANNON

PRIMA DONNA

FLO CARTER

DANCING INGENUE. DOING TOE DANCE SPECIALTY WITH WHIRL OF MIRTH

NELLE NELSON

SINGING AND DANCING SOUBRETTE SIM WILLIAMS GIRLS FROM JOYLAND

CHARLIE TAYE

LITTLE BO-PEEP

PAULINE RUSSELL

INGENUE BABY BEARS

LEE HICKMAN

TRAMP COMEDIAN PUSS PUSS

JOSIE WEST

Direction LOU REDELSHEIMER—SECOND SEASON WITH JACK REID'S RECORD BREAKERS

LILLIAN BESSENT

A BLUE SINGER INGENUE GARDEN FROLICS

BERT

RULE AND O'BRIEN

JOHNNY

"THE SINGING COMPOSER"

"THE SINGING COMEDIAN"

PALACE, NEW YORK, NOW

Dir. LEO FITZGERALD

RECEIVERSHIP ACTION DENIED

The application for a receiver for the Columbia Graphophone Manufacturing Company, filed by stockholders having been dismissed, Francis S. Whitten, chairman of the board of the corporation, issued a statement from his office in the Gotham Bank Building in which he said: "The court's action is what I expected. The present management is doing everything possible to protect the interests of the stockholders, and so far their efforts have met with success. The company's inventory is being liquidated as rapidly as the market will permit. The sales and distributing organization has been held intact and overhead expenses and salaries have been cut to the lowest possible figure."

The committee formed recently to protect the interests of holders of the five-year 8 per cent notes of the Columbia Graphophone Manufacturing Company yesterday announced that the time for deposit of the notes had been extended to March 10, 1922. Already 66 per cent of the notes have been deposited, but the Noteholders' Committee will not adopt any plan until it can speak for a satisfactory percentage of the outstanding notes. The committee says in part: "Unless the holders of the notes deposit their notes immediately, a voluntary readjustment of the company's finances may become impossible. The alternative is an expensive and protracted court reorganization, involving great damage to the business and certain loss to all classes of creditors. Since the notes are wholly unsecured, the noteholders would suffer greatly with other creditors. The deposit agreement provides that the expense which may be charged against any depositor will not exceed 1 per cent of the principal amount of his notes."

"The depositors' notes in transferable form must be accompanied by the coupon payable Feb. 1, 1922, and by all subsequent coupons, as well as by the ownership certificates, in accordance with the Federal Income Tax law. Noteholders who deposit their notes on or before March 10, 1922, will receive immediately the \$40 represented by the Feb. 1, 1922, coupon." The Guaranty Trust Company is the depository.

SQUARE CLUB BALL ON MARCH 21

The Theatrical Square Club, composed of Masons who are connected with the theatrical profession, will hold their first annual entertainment and ball at Yorkville Casino, Tuesday night, March 21st. The talent will be made up of some of the most well-known members of the show business.

CHESTER B. HOFFMAN

AND MARIE H. HUGHES

Rep.—Hitchcock & Video

BOGGS AND SWOR

A NEW COMBINATION

DID YOU
SEE MY
FUNNY WIG?

CHICK**BLACK FACE****GRIFFEN****ROLLS AND RECORDS****EDISON MEN RESIGN**

Three executives of the Edison phonograph works, together with forty subordinates of the plant, located in West Orange, N. J., announced their resignations on Saturday, and, as a result, publication of three house organs was indefinitely suspended.

Charles Edison, Chairman of the Board of Thomas A. Edison, Inc., issued a statement in explanation of the resignations of the three officials, who are Daniel E. Wheeler, editor of publications,—Thomas J. Leonard, sales manager in the musical phonograph division,—and C. G. Wood, advertising manager,—which was as follows:

"This is not a reorganization and we do not expect to give up the sales department. However, at their last convention in New York the jobbers reached the decision that they could take care of the circularization better than it could be done from the plant, and the Board of Directors of Thomas A. Edison, Inc., have concurred in this decision."

However, when asked, none of the executives would admit that he had been asked to resign, nor would any of the company discuss that point.

"OLD TIME WALTZES" RECORDED

Natzy's Biltmore Hotel Orchestra, have made a record of "Old Time Waltzes" (No. 9193) for the Regal company which will be released with their mid-March numbers. The record is something of an experiment by the company to see whether the public will take to dancing waltzes more often and the numbers in the medley are old-time popular numbers like "East Side, West Side," "Good Old Summer Time," "After the Ball," etc. The waltzes are on both sides of the disc.

GRIFFIN MAKING RECORDS

Gerald Griffin, popular Irish tenor and Okeh Record artist, has made a new number "Ireland Is Ireland to Me," No. 4537 in the Okeh catalogue, which is being released shortly. The tenor is now on a successful tour of the Eastern States and is largely responsible for the Okeh's large sale of Irish records, orders for which follow from wherever he is booked.

ACTOR OPENS RECORD STORE

Noble Sissle, of Sissle and Blake, of "Shuffle Along" fame, has opened a phonograph store at 138th street and Seventh avenue, where he is selling Regal Records, exclusively.

RECORD SALES PICKING UP

W. C. Fuhri, General Sales Manager Record Division of the General Phonograph Corporation, manufacturers of the Okeh Record, has returned to New York after an extensive trip through the South and West visiting all the large cities in that territory.

Mr. Fuhri having observed conditions closely, reports a surprising approach to normalcy, especially in the South where Okeh distributors declare that if conditions continue to pick up, at rate that they are now doing, business for 1922 ought to be one of the best in the history of Okeh record sales. Dance and vocal "hit" numbers are the most popular in demand, and the best business is being done while the "hits" are hot, which means that distributors should have them as early as possible. According to Mr. Fuhri, there is every reason to be optimistic about the record trade for the next few months.

BOOSTING RECORD SALES

Two exclusive Columbia Record artists, helped to boost the sales of their records last week, Pablo Casala, cellist gave a concert at the University of Chicago Thursday which was broad-casted by a radio station thereby introducing his work in many homes.

Marion Harris, playing in vaudeville, took the time while in Buffalo to visit Columbia dealers and retailers there, believing that having a talk with them would do much toward helping the sales of her records.

Oscar Seagle made a vocal record of the song "Smilin' Through," which the Columbia is releasing in conjunction with the showing of the Norma Talmadge motion picture of the same title.

LYLE WITH REGAL CO.

M. E. Lyle, of the Strand Phonograph Company, is now connected with the Regal Record Company, and will be the Southern representative of the latter firm. Mr. Lyle, who has been with the Strand company for some time, has made arrangements to represent both companies.

ROBINSON BACK WITH Q. R. S.

J. Russell Robinson, song writer, and player for the Q. R. S. piano rolls, returned to his desk last Monday after a ten-day siege of the gripple. He will make some Q. R. S. rolls this week which were held up during his absence.

NOVELTY SONG ON RECORD

Kaufman Brothers, well known in vaudeville, have made a record of the "Mr. Gallagher and Mr. Shean" song for the Emerson company. The record will also be released shortly by the Regal Record Company.

"DANGER" ON TOUR

Carle Carleton's production "Danger," in which H. B. Warner started at the 39th Street Theatre, closed its engagement at that house Saturday.

DANCER HAS AMNESIA ATTACK

Found wandering around Central Park in a dazed condition, a young woman who was later identified as Polly Carr, a dancer in vaudeville, was taken to the Bellevue Hospital on Saturday night. It was found that she was suffering from amnesia, not even remembering her name.

With the aid of several newspapers Dr. Doherty of the psychopathic ward, succeeded in recalling her name to her. In the meantime her dancing partner and roommate at 45 West Fifty-fifth street, where they live, Hilda Christian, had asked the police to send out an alarm for Miss Carr, and was sent by them to Bellevue, where she arrived a short time after the girl had regained her memory. Miss Carr will have to remain at the hospital for several days to insure her complete recovery, Dr. Doherty declared.

Attractions at City Theatres**BELASCO** W. 44th St. Evgs., 8.15

Mts. Thur. & Sat., 2.15

DAVID BELASCO Presents

Leonore Ulric**as KIKI**A Character Study
by Andre Picard**B. F. Keith's
PALACE**Broadway and 47th St.
Mat. Daily at 2 P. M.
25, 50 and 75c. Every
night, 25, 50, 75, \$1, \$1.50.**PRE-EMINENT**

INTERNATIONAL ENTERTAINMENT

ALL STAR PROGRAMME**GET TOGETHER
PHONOGRAPH**Best Seats Mats. \$1.00
Best Seats Evs. Sat., \$1.50**OLYMPIC**14th Street
Near 3d Ave.

THIS WEEK

PELL MELL**BROOKLYN THEATRES****Empire Theatre**

Ralph Avenue and Broadway

SAM HOWE SHOW

Next Week—FOLLIES OF THE DAY

Casino Theatre**GIRLS DE LOOKS**

Next Week—GARDEN FROLICS

With Pell Mell
Olympic
This Week
Inviting
Offers for
Next Season



It's three O'clock in the morn'g. We've danced the whole night thru.

THIS YEAR'S BIG WALTZ HIT IS

Three O'Clock in the Morning

That Entrancing Melody You Hear Everywhere

"You can't go wrong with any Teist song"

HEAR IT NOW

DABNEY WITH DOLLY SISTERS

Gene Dabney's California Orchestra has been booked to play in the Dolly Sisters' act for the remainder of their Keith vaudeville run, and opened with the act at the Palace last Monday afternoon. The orchestra, which is playing nightly at the Colony Club will continue its engagement there as usual.

Joe Pani, of the Colony Club and Knickerbocker Grill, is said to have been responsible for the return of the Dolly Sisters from Europe, is also believed to have suggested the Dabney Orchestra, a crack five-piece combination from Los Angeles.

INDIANS LIKE JAZZ

BUFFALO, Feb. 27.—Indians on the Seneca reservation have abandoned primitive dances for the modern jazz steps and the shimmy, according to Deputy Sheriff Harold Ruhling, who returned here today after joining in a celebration of Indian New Year.

The tom-tom and the flute are gone and in their place have been installed the saxophone and the banjo.

"HOLLYWOOD" SONG OUT

CHICAGO, Ill., Feb. 20.—Frank Clark and Jimmie Steiger have written a new song, dedicated to Hollywood, entitled "Why Can't Pretty Hollywood Be Good."

LANIN PLAYS AT BENEFIT

Lanin's Roseland Orchestra gave its services gratis, at the benefit given at the Astor Theatre, last Sunday by a local daily newspaper in aid of a children's club.

This orchestra under the leadership of Sam Lanin is one of the busiest in New York; in addition to playing at the Roseland Dancing Palace, the orchestra, under the alias of Lanin's Southern Serenaders, Lanin's Famous Players and Lanin's Roseland Orchestra, records for numerous mechanical companies. Mr. Lanin is also manager of other orchestras, among them being, Ladd's Black Aces, exclusive Genett record artists, and Bailey's Lucky Seven.

BASILE TO PLAY AT RACE

Joe Basile, band leader, returned from Chicago where he played at the Six Day Bicycle Race, and is preparing to open Sunday night at the Six Day Race at Madison Square Garden, which will be his sixth consecutive year at such occasions, at the Garden. He will open his annual season at the Newark Velodrome the first Sunday in April. Mr. Basile and his band played a wireless concert recently, and as a result he now carries around a sheaf of letters from radio fans all over the East complimenting and thanking him for his work.

PALMER AND SEIGAL REUNITED

Bee Palmer and Al. Seigal have become reconciled and have framed an act, for a return to vaudeville together. The split of the old act some months ago was promptly followed by a suit filed against Jack Dempsey, the fighter, by Seigal for alienation of Bee's affections. At the time Miss Palmer was touring the Pan. time in a unit headed by the heavyweight champion. A month ago Seigal joined Sophie Tucker in her act in the place of her orchestra who left her to fill a Shubert contract that featured them as an orchestra.

One week ago Seigal left Miss Tucker and Ted Shapiro, partner of Princess Nai Tai, was announced as his successor. The announcement of the Palmer-Seigal act came later.

PASSION PLAY STARTS

The 300 players, and the audience in attendance at the opening of the annual "Passion Play," entitled "Veronica's Veil," which is produced annually in West Hoboken, N. J., were addressed Sunday night by Governor Edwards. This production is said to be more lavish than any of the preceding ones, and the committee in charge feel, from the advance sale of seats, that the gross percentage will far exceed any of the former records.

Last year over 53,000 persons from the entire country, witnessed the "Passion Play," which is similar to the original "Passion Play" staged in Oberammergau every ten years.

The performances will be given of "Veronica's Veil" every Sunday afternoon and evening, as well as on Tuesday and Thursday evenings, until the final performance, April 11.

"BROKEN BRANCHES" OPENS MAR. 6

"Broken Branches," a comedy drama in three acts by Emil Nyitray and Herbert Hall Winslow, opens at the 39th Street Theatre, March 6. The show, produced by A. G. Delamater, has been touring for a short time and the cast includes: Ryman Adler, J. N. Kerrigan, Raymond Hackett, Wallace Ford, Harry R. Irving, Russell Johnstone, Beatrice Allen, Aileen Poe and Amy Ongley.

"FIRST MAN" OPENS ON MARCH 4

"The First Man," will open at the Neighborhood Playhouse, Saturday evening, March 4th. The piece, written by Eugene O'Neill, is being presented by Augustin Duncan, and is the first of two O'Neill plays now in preparation, the other being "The Hairy Ape," which will be produced by the Provincetown Players.

A NEW SOUBRETTE

At Liberty for Next Season

A REAL CLASSY ACT PIANO AND HARMONY

BABE ALMOND
Chas. (TRAMP) McNally

WITH IRONS AND CLAMAGE TOWN SCANDALS

PRINCIPAL COMEDIAN WITH MISCHIEF MAKERS

EVELYN DEAN and READE PEGGY

WITH AL REEVES BEAUTY SHOW

CALIFORNIA TRIO

JIM HALL
Manager
BEN JOSS
HARRY BART

A MOUNTAIN OF MELODY

FOLLY TOWN

SINGING AND DANCING SPECIALTY
JUVENILE AND INGENUE SOUBRETTE

HUGHIE and PHOEBE

P R E S T

WITH BILLY K. WELLS SUGAR PLUMS EMPIRE, HOBOKEN, THIS WEEK

PRIMA DONNA

HAZEL DOUGLASS

SIM WILLIAMS GIRLS FROM JOYLAND

PRODUCER OF TABLOID, MUSICAL COMEDY OR BURLESQUE

JACK MAHONEY

WITH GIRLS FROM JOYLAND

SINGING DANCING STRAIGHT

HENRY J. COYLE

WITH SAM HOWE NEW SHOW COLUMBIA CIRCUIT

VAUDEVILLE BILLS

(Continued from page 21)

B. F. KEITH VAUDEVILLE

Week of Feb. 27, 1922

EDWARDSVILLE
Oldney (Saturday and Sunday)—Foster & Peggy—Bert Lewis.

FT. SMITH, ARK.
Jole—Nihla—Ben Nee One—Sampson & Douglas—Juggling Nelsons.

GRAND ISLAND, NEBR.
Majestic—Reno Sisters & Allen—Hall & West—Berzac's Circus. (Second Half)—Williams & Culver—Thelma—Kinkaid Kilties.

GALESBURG
Orpheum (First Half)—Katland—Ernest Hlatt—Tom Brown's Musical Revue. (Second Half)—Ford & Price—Walton & Brant—Four Jacks and a Queen.

JOPLIN, MO.
Electric (First Half)—Gladys Greene & Co.—Frish, Rector & Toolin. (Second Half)—Hite, Redow & Co.

JOLIET
Orpheum (First Half)—Ford & Goodridge—Larry Harkins & Co. (Second Half)—Butler & Parker—Amaranth Sisters & Co.

KANSAS CITY, MO.
Globe (First Half)—Jim & Bee McIntyre—Ila Grannon—Princeton Five—Colvin & Woo—Taketa Bros. (Second Half)—Wilfred Du Bois—Georgia Howard—Hayden, Goodwin & Rowe.

KENOSHA
Virginia—Sawyer & Edlie—Crescent Comedy Four—Rubin & Hall—Howard & Fields Minstrels.

LINCOLN, NEBR.
Liberty—Ray-O-Lite—Wright & Earle—Stein & Smith—Wilhat Trio.

MARSHALLTOWN, IA.
Casino—Hector—Ford & Goodrich.

NORFOLK, NEBR.
Auditorium—Wright & Earle—Stein & Smith—Four Pierrots. (Second Half)—Williams & Culver—Kinkaid Kilties.

OKLAHOMA CITY, OKLA.
Orpheum (First Half)—Five Chaplins—Nelson & Renn—Ford, Sheehan & Ford—Peronne & Oliver—Four Nightingales. (Second Half)—Michon Bros.—Fiske & Lloyd—Jane & Katherine Lee—George Morton.

OKMULGEE, OKLA.
Orpheum (First Half)—Follis Sisters—Holliday & Willette—Three White Kiths. (Second Half)—Gladys Greene & Co.—York & Maybelle—Frish, Rector & Toolin.

OMAHA, NEBR.
Empress (First Half)—Hall & West—Reno Sisters & Allen—Lewis & Rogers—Capt. Bett's Seals. (Second Half)—Thelma—James Fulton & Co.—Stein & Smith.

PEORIA
Orpheum (First Half)—Bert Lewis—Sam Mann & Co.—Amaranth Sisters & Co. (Second Half)—Standard Four—Lester—Galetti's Monks.

QUINCY
Orpheum (First Half)—Ford & Price—Walton & Brant—Four Jacks and a Queen. (Second Half)—Katland—Ernest Hlatt—Tom Brown's Musical Revue.

RACINE
Rialto (First Half)—Sunset—Sternad's Midgets. (Second Half)—Melva Sisters—Chic & Tiny Harvey—One on the Aisle—Sheldon Brooks.

ST. JOE, MO.
Electric (First Half)—Wilfred Du Bois—Mack & Maybelle. (Second Half)—Wright & Earle—Capt. Bett's Seals.

SIOUX FALLS, S. D.
Orpheum (First Half)—Bill Pruitt—Jas. Fulton & Co.—Ben Harnay & Co.—Kinkaid Kilties. (Second Half)—Beatty & Evelyn—Karl Kary.

E. ST. LOUIS, ILL.
Erber's (First Half)—Foster & Peggy—Dance Flashes—Haves & Lloyd—Smiles. (Second Half)—Chamberlain & Earl—Dezso Retter—Edith Clifford & Co.

ST. LOUIS
Columbia (First Half)—Hall & Dexter—Chamberlain & Earl—Chas. Burkhardt & Co.—Marshall & Conner—Melody & Art. (Second Half)—Dalto, Freese & Co.—Mudge Morton Trio—Menons & Colvin—Smiles.

TOPEKA, KAN.
Grand (First Half)—Harmon & Co.—Herron & Arnsman—Gilroy, Haynes & Montgomery—Hugo Lutgen. (Second Half)—Jim & Bee McIntyre—Ila Grannon—Princeton Five—Colvin & Wood—Taketa Brothers.

TULSA, OKLA.
Orpheum (First Half)—Michon Bros.—Fiske & Lloyd—June & Katherine Kee—George Morton. (Second Half)—Five Chaplins—Mellon & Renn—Ford, Sheehan & Ford—Peronne & Oliver—Four Nightingales.

NEW YORK CITY
Harlem Opera House (First Half)—Potter & Hartwell—Heley & Cross—Janis & Chaplow—Miller & Anthony—O'Hara & Nealey—Three Danolse Sisters. (Second Half)—Burns & Lynn—Wm. Sisto—Girl in Moon—Hampton & Blake.

ALBANY
(First Half)—Dave & Dore—Jarvis & Harrison—Jean Sothern—McCool & Rarick—Deno Sis. Thl. & Cody. (Second Half)—Hal Springfield—Marino & Martin—Harry Beresford Co.—Lew Cooper—Melody Sextette.

AMSTERDAM
(First Half)—Rose & Dell—Dixie Hamilton—Golden Gate Three—Jas. Fat Thompson Co.—Berlo Girls. (Second Half)—Sankus & Sivers—Weiser & Reiser—Dan Coleman Co.—Willie Solar—Morton Jewell Co.

BOSTON
Howard (First Half)—Leal & Corgan—Downey & Claridge—Catts Bros. (Second Half)—Blackstone.

Boston Theatre—The Seabacks—Boyle & Bennett—Doris Duncan—Ford & Cunningham—Alma Nelson Co.

Washington Street—Harry DeCoe—Corbett & Neil—Billy Kelly & Co.—Holmes & Levere—Four Fords.

Scolley Square—Jessie Millar—The Klown Revue—Hibbitt & Malle—Annot Friedland.

BROOKLYN
Valdare—Wardelle & La Coste—Coakley & Dunlevy—Dr. Harmon.

BROOKSTON
(First Half)—Geo. & Ray Perry—Will J. Ward—Howard & Sadler—Choy Ling Foo Troupe. (Second Half)—Henry & Adelaide—Leonard & Willard—Bobby Randall—The Comebacks.

CANTON
Wright & Wilson—Manuel Romain Trio—Walsh & Austin—Edith Taliaferro Co.—Eddie Foyer—Reynolds Trio.

CLARKSBURG
(First Half)—Jean & Elsie—Hans Roberts Co.—Holly & Lee—Stars Record. (Second Half)—Staggpole & Spire—Grace Leonard—McIntyre & Holcomb—Spirit of Mardi Gras.

CHESTER
(First Half)—Three Martells—Coffman & Carroll—McClelland & Carson—Arthur Miller Co. (Second Half)—Clown Seal—Field & Fink—Laura Ordway Co.—Weber & Ridnor.

CAMBRIDGE
(First Half)—Wyatts Lads & Lassies—Norton & Melnotte—Bender & Armstrong—Emma Carus. (Second Half)—Worch Wayton Four—Redmond & Wells—J. C. Mack Co.

EASTON
(First Half)—Hal Springfield—Marino & Martin—Harry Beresford Co.—Lew Cooper—Melody Sextette. (Second Half)—Dave & Dora—Jarvis & Harrigan—Jean Sothern—McCool & Rarick—Deno Sis.—Thibault Cody.

ELMIRA
(First Half)—E. & M. Ross—Fargo & White—Penney Jarret Co.—Alf. Grant—Herbert's Dogs. (Second Half)—Jessie Sutherland—Brooks & Morgan—Peggy Carhart—The New Leader.

GLOVERSVILLE
(Second Half)—Bowman & Gibson—Alf. Grant—Ray & Davis.

GREENSBURG
(First Half)—Wardelle & La Coste—Ahearn & Peterson—Arthur & Leah Bell—George Alexander Co. (Second Half)—Ercelle—Milloy & Cowell—Kltner & Reaney—Three Andor Girls.

HARRISBURG
(First Half)—Alice DeGarmo—Davis & McCoy—Chas. Rogers Co.—Larry Comer. (Second Half)—Juvenility—Betty Donn Co.—Laramo—Silbers & North—Clifford.

HAZELTON
(First Half)—Kit Carson—Mack Lee—Francis & Hume—Leona Hall's Revue. (Second Half)—Wilson Children—Monroe & May—Angel & Fuller—Henodee Japs.

HAVERHILL
(First Half)—Miss Merle Co.—Marion Claire—The Comebacks—Leonard & Willard—J. C. Mitchell. (Second Half)—Van & Tyson—Will J. Ward—Seed & Austin—Roy & Arthur.

ITHACA
(Second Half)—Van Camp's Pigs—E. & M. Ross—Burns & Freda—Aerial Valentines.

JAMESTOWN
(First Half)—Bud Bernie—Barton & Sparling—Theo & Dandies. (Second Half)—Harrington & Cummings—Arthur Geary—Caesar Rivolt.

JOHNSTOWN-PITTSBURG
Brenan & Winnie—Whirligigs—Joe Allen—McDevitt, Kelly & Quinn—Nat Leipsig.

JERSEY CITY
(First Half)—Wm. Sisto—Girl in Moon—Buttons—Renard & West—Burns & Lynn. (Second Half)—Potter & Hartwell—Story & Clark—Walsh & Bentley—Ben Welch.

KINGSTON
(First Half)—Chad & Monte Huber—Four Entertainers—Archer & Belford. (Second Half)—Will Morris—Mason & Gwynne—Five Kirksmith Sisters.

LANCASTER
(First Half)—Prof. Peak—Harvey & Downes—Silbers & North—Six Hassens. (Second Half)—Eugene & Finney—Coffman & Carroll—Gildea & Jafolo—Musicalistic.

LAWRENCE
(First Half)—Franklin Bros.—Henry & Adelaide—J. C. Mack Co.—Frank Mullane—Galletti

& Kokin. (Second Half)—Arena Bros.—Patrice & Sullivan—Emma Carus—Jarrow—Rose & Moon.

LEWISTON
(First Half)—Valda Co.—Wilbur Held—Kelly & Pollock—Barrett & Cuneen—McBanns. (Second Half)—Springtime Classic—Franklin Bros.

MORRISTOWN
(Second Half)—McCotton & Maroon—Taber & Green—Babcock & Dolly—Urban Japs.

MIDDLETOWN
(Second Half)—Leddly & Leddly—Anna Francis—Hinkle & May—Hal Johnson Co.

MIDDLETOWN
(First Half)—Amoros Sisters—Mason & Gwynne—Al. H. Wilson—Five Kirksmith Sisters. (Second Half)—Three Little Maids—Archer & Belford—Meehan & Newman—Four Entertainers.

MIDDLETOWN
Auckland & Mae—Three Gillespie Girls—Chad & M. Huber—Murray Leslie Co.

MCKEESPORT
(Second Half)—Hunniford—Campbell & Ray—George Alexander Co.—Kelly & Brown—Lillian Conroy & Bro.

MANCHESTER
(First Half)—Polly & Os—Jarrow—Howard & Ross. (Second Half)—J. & E. Mitchell—Kay Nellan—Kernan Crips—Unger & Packer—Miss Merle Co.

NEW LONDON
(First Half)—Elly & Co.—Corban & DeLoach—Phillis Family—Dave Roth—Billy Bouncer. (Second Half)—Al Jerome—Green & Burnett—Francis & Kennedy—Burke, Walsh & Nana—Artistic Trio.

NORWICH
(First Half)—Leddly & Leddly—Jones & Crumley—Beban & Mack—Hal Johnson—Thomas Fred Sis. (Second Half)—Elly Co.—Jerome & Albright—Sylvester & Vance Family—Hank Brown—The Stenards.

NEW CASTLE
(First Half)—James Valdare—Kelly & Brown—Coakley & Dunlevy—Three Andor Girls. (Second Half)—Jean & Elsie—Ahearn & Peterson—Arthur & Leah Bell.

NEWPORT
(First Half)—Tuck & Clare—Patrice & Sullivan—Joe Lawrie, Jr.—Not Yet, Marie. (Second Half)—Willie Smith—Thank You, Doctor—Howard & Sadler—Galletti & Kokin.

NEW BEDFORD
Murray & Gerrish—Doree's Operalogue—Joe Lawrie, Jr.—Mabel Ford Co.

OLEAN
(First Half)—Aerial Valentines—Harrington & Cummings—Arthur Geary—Caesar Rivolt. (Second Half)—Connell & St. John—Dave Bernie—Barton & Sparling—Theo & Dandies.

PATERSON
Hilton & Norton—Seven Sweethearts—Bob Tenny—Walter Fisher Co.

PASSAIC
(First Half)—McCarton & Marrone—Gillen & Mulcahy—Bob Ferns Co.—Cooper & McCarthy—Ecko & Kyao. (Second Half)—Stewart & Harris—Penn & Wilma—Texas Comedy Four—McCoy & Walton—Morack Sisters.

PITTSFIELD
(First Half)—Sankus & Sivers—Jerome & Albright—Hinkle & May—Nevins & Guhl—Artistic Trio. (Second Half)—Victoria Goodwin—DeWitt & Gunther—Corban & DeLoach—Bobby Folsom—Skatelles.

PITTSBURG
Lew Hoffman—Huck, Finn & Sawyer—Levine & Walters—Little Big Girl—Jameson Trio—Donna Darling Co.—Ross & Ashton—Poll Dassi Co.

PITTSBURGH-JOHNSTOWN
Patches—Fern, Bigelow & King—Martin & Hazel—Callen & Matthews—Smith & Neiman.

PHILADELPHIA, PA.
Wm. Penn (First Half)—Clow Seal—Fields & Fink—Laura Ordway Co.—Trovato—Weber & Ridnor. (Second Half)—Martells—Eddie White—McClellan Carson—Juvenility.

Keystone—Ryan, Weber & Ryan—Rucker & Winfred—Frank & E. Hall—Harry Cooper—Carnival of Venice.

Girard Ave.—Gildea & Jafolo—Bennett & Lee.

QUEBEC
Kramer & Zarrell—Paul Nolan—Clara Howard—Sheldon & Thomas Babb—Breakaway Barlows.

READING
(First Half)—Markell & Gay—Leon Varvara—Betty Donn Co.—Schwartz & Clifford—Clifford. (Second Half)—Ryan & Ryan—Loney Haskell—Casting Campbells.

SHENANDOAH
(First Half)—Wilson Children—Monroe May—Angel & Fuller—Henodee Japs. (Second Half)—Kit Carson—Mack & Lee—Francis & Hume—Leona Hall's Revue.

STAMFORD
(First Half)—Anna Francis—Stewart & Harris—DeWitt & Gunther—Dancing Kennedys. (Second Half)—Clay & Robinson—Gillen & Mulcahy—Arman Kalls Co.—Frank Mayo.

SARATOGA
(Second Half)—Dixie Hamilton—Hall & Shapiro—Ecko & Kao.

SO. NORWALK
(Second Half)—Tomkins & Cononds—Roger Greay Co.—Century Girls—Dave Roth—Billy Bouncer's Circus.

SHAMOKIN
Oliver & Nerrett—Kennedy & Wynne—Jeanette Childs—The Melofuns.

SUNBURY
(First Half)—Kennedy & Wynne—Oliver & Nerret—Jeanette Childs—The Melofuns. (Second Half)—Dolly's Pets—Davis & McCoy—Larry Comer.

SYRACUSE
(First Half)—Sherwin Kelly—Conn & Albert—Dan Coleman Co.—Joe Hurl—Carroll & Gorman—Eight Lunatic Chinks. (Second Half)—Witt & Winters—Mureen Enlish—Lowe, Feeley & Stella—Pierce & Ryan—Keene & Williams.

(Continued on page 29)

Lackawanna
Railroad

REDUCED FARES

via

Lackawanna
Railroad

LACKAWANNA

Buffalo, N. Y.	\$14.29	St. Paul, Minn.	\$44.97
Detroit, Mich.	23.29	Omaha, Nebr.	48.63
Cleveland, O.	19.55	Denver, Colo.	67.98
Chicago, Ill.	30.70	Portland, Ore.	108.13
St. Louis, Mo.	35.56	Los Angeles, Cal.	109.20
Kansas City, Mo.	45.60	San Francisco, Cal.	109.20

Lackawanna Limited		Chicago Limited		Buffalo Limited	
Lv. N. Y.	10.00 A.M.	Lv. N. Y.	2.00 P.M.	Lv. N. Y.	8.30 P.M.
Lv. Hoboken	10.20 A.M.	Lv. Hoboken	2.20 P.M.	Lv. Hoboken	8.55 P.M.
Arr. Ithaca	5.20 P.M.	Arr. Cleveland	7.50 A.M.	Arr. Ithaca	7.00 A.M.
Arr. Syracuse	5.45 P.M.	Arr. Detroit	7.30 A.M.	Arr. Syracuse	7.40 A.M.
Arr. Buffalo	7.55 P.M.	Arr. Chicago	4.50 P.M.	Arr. Buffalo	7.30 A.M.

Requests for information, reservations, itineraries, etc., will receive prompt attention.

J. L. HOMER

General Eastern Passenger Agent

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KAY-HAMLIN & KAY

Presenting "THE BILLPOSTER"

Playing Keith Time—This Week, Broadway Theatre—Next Week, Ft. Bush
Direction—PAT CASEY AGENCY

Swanee River Moon Swanee River Moon Shining on my cab door

Everybody's talking about

SWANEE RIVER MOON

THE BIG WALTZ SONG HIT

HEAR IT NOW

"You can't go wrong with any 'Feist' song"

ROSE TAYLOR

GIRLIE AND HER CYCLONES

Direction—PHIL, TAYLOR

ADMITTEDLY the GREATEST VOICE in the HISTORY of the HIPPODROME PRODUCTIONS

Arthur Geary

A POSITIVE ATTRACTION FOR VAUDEVILLE—BOOKED SOLID

ROBERT CARBONE

Assisted by ALTINA MASON and FERRARO. Surprise Singing and Comedy Act. ABE I. FEINBERG
Booked Solid—Loew Circuit

Wanda Ludlow and W. B. Fredericks

A FARCICAL COMEDY—"RROM 515"

BY LORIN HOWARD

ULIS & CLARK

Personality and Song HERMAN

MINERVA

Direction AL GROSSMAN

LAURIE ORDWAY & CO.

IN VAUDEVILLE

IRENE FISHER at the Piano

CONN & ALBERT

BACK TO SCHOOL DAYS

BOOKED SOLID

U. B. O.

GENE AND MYRTLE CONROY

THE DANCERS DIFFERENT

Featuring Myrtle, The Girl with the dancing feet

PLAYING SUCCESSFULLY!

DAVE & TRESSIE

TWO DANCING DEMONS

Book All Bookers

H. D. WATSON & ST. ALVA ADDIE

IN "A PHONIE EPISODE"

Representative—DAVID R. SABLOSKY

FLORENCE B. YORK

WITH SEVEN VIRGINIA BELLES

LOEW CIRCUIT

Dir. LEW CANTOR

ROYAL SYDNEYS

In PARLOUR PEDALS

Now playing Loew's Circuit

Rep. ARTHUR J. HORWITZ

HIGHTOWER and JONES

Two Great Eccentric and Buck and Wing Dancers. Not the Best, But Bar None

SINGER SISTERS

SINGING, DANCING, PIANO, COMEDY

Direction PHIL BUSH

BELLIS DUO

IN THEIR NEAT AERIAL ACT

ELVA LLOYD

In "A LITTLE OF THIS AND THAT"

FLYING HOWARDS

Working Loew's Circuit

Dir. Abe Feinberg

THE ORIGINATORS OF ONE HEEL SWING

ATTENTION, VAUDEVILLE ACTS

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Dir. SAM BAERWITZ

DAVIS, TANEAN & DAVIS THE SUNSHINE BOYS WITH A DARK CLOUD

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Al Reeves Beauty Show—Olympic, Cincinnati, 27-March 4; Columbia, Chicago, 6-11.
 Abe Reynolds Revue—Palace, Baltimore, 27-March 4; Gayety, Washington, 6-11.
 Billy Watson Show—Gayety, Detroit, 27-March 4; Gayety, Toronto, Oct. 6-11.
 Big Jamboree—Gayety, Buffalo, 27-March 4; Gayety, Rochester, 6-11.
 Bits of Broadway—Gayety, Rochester, 27-March 4; Bastable, Syracuse, 6-8; Colonial, Utica, 9-11.
 Bon Ton Girls—Empire, Toledo, 27-March 4; Lyric, Dayton, 6-11.
 Big Wonder Show—Open, 27-March 4; Gayety, Omaha, 6-11.
 Bowery Burlesquers—Open, 27-March 4; Palace, Baltimore, 6-11.
 Cuddle Up—Casino, Philadelphia, 27-March 4; Miner's Bronx, New York, 6-11.
 Dave Marion Show—Orpheum, Paterson, 27-March 4; Majestic, Jersey City, 6-11.
 Frank Finney Revue—Gayety, Toronto, Ont., 27-March 4; Gayety, Montreal, Can., 6-11.
 Flashlights of 1922—Gayety, Boston, 27-March 4; Columbia, New York, 6-11.
 Follies of the Day—Columbia, New York, 27-March 4; Casino, Brooklyn, 6-11.
 Folly Town—Lyric, Bridgeport, 27-March 4; Hyperion, New Haven, Ct., 6-11.
 Greenwich Village Revue—Gayety, St. Louis, 27-March 4; Park, Indianapolis, 6-11.
 Garden of Frolics—Miner's Bronx, New York, 27-March 4; Empire, Brooklyn, 6-11.
 Golden Crooks—Star & Garter, Chicago, 27-March 4; Gayety, Detroit, 6-11.
 Girls de Looks—Casino, Brooklyn, 27-March 4; open 6-11; Palace, Baltimore, 13-18.
 Harvest Time—Gayety, Montreal, Can., 27-March 4; Gayety, Buffalo, 6-11.
 Hello 1922—Lyceum, Columbus, 27-March 4; Star, Cleveland, 6-11.
 Jingle-Jingle—Gayety, Omaha, 27-March 1; Gayety, Kansas City, 6-11.
 Jack Singer's Big Show—Empire, Newark, 27-March 4; Casino, Philadelphia, 6-11.
 Knick Knacks—Majestic, Jersey City, 27-March 4; Empire, Providence, 6-11.
 Keep Smiling—Gayety, Pittsburgh, 27-March 4; Lyceum, Columbus, O., 6-11.
 Lew Kelly Show—Empire, Albany, 27-March 4; Casino, Boston, 6-11.
 Mollie Williams Show—Empire, Providence, open 27-March 4; Gayety, Boston, 6-11.
 Maids of America—Casino, Boston, 27-March 4; Lyric, Bridgeport, 6-11.
 Peek-a-Boo—Columbia, Chicago, 27-March 4; open, 6-11; Gayety, Omaha, 13-18.
 Rose Sydel's London Belles—Park, Indianapolis, 27-March 4; Star & Garter, Chicago, 6-11.
 Step Lively Girls—Bastable, Syracuse, 27-March 1; Colonial, Utica, 2-4; Empire, Albany, 6-11.
 Sam Howe's New Show—Empire, Brooklyn, 27-

March 4; Empire, Newark, 6-11.
 Sporting Widows—Hyperion, New Haven, Ct., 27-March 4; Hurtig & Seamon's, New York, 6-11.
 Sugar Plums—Star, Cleveland, 27-March 4; Empire, Toledo, 6-11.
 Twinkle Toes—Gayety, Kansas City, 27-March 4; Gayety, St. Louis, 6-11.
 Town Scandals—Gayety, Washington, 27-March 4; Gayety, Pittsburgh, 6-11.
 Tit-for-Tat—Lyric, Dayton, 27-March 4; Olympic, Cincinnati, 6-11.
 World of Frolics—Hurtig & Seamon's, New York, 27-March 4; Orpheum, Paterson, 6-11.

AMERICAN CIRCUIT

Bathing Beauties—Majestic, Scranton, 27-March 4.
 Beauty Revue—Empire, Cleveland, 27-March 4; Broadway Scandals—Empire, Hoboken, 27-March 4.
 Dixon's Big Revue—Howard, Washington, 27-March 4.
 Follies of New York—Plaza, Springfield, Mass., March 2-4.
 French Frolics—Academy, Fall River, March 2-4.
 Girls from Joyland—Cohen's, Newburgh, 27-March 1; Cohen's, Poughkeepsie, 2-4.
 Jazz Babies—Penn Circuit, 27-March 4.
 Lena Daly and Her Kandy Kids—Little Bo Peep—Open.
 Pacemakers—Howard, Boston, 27-March 4.
 Parisian Flirts—Allentown, 27; Easton, 28; Reading, March 1; Long Branch, N. J., 2; Trenton, 4.
 Pell Mell—Olympic, New York, 27-March 4.
 Record Breakers—Lyric, Newark, N. J., 27-March 4.
 Some Show—Open.
 Social Follies—Sandusky, O., March 2; Elyria, 3; Lorraine, 4.

BURLESQUE BOOKING CIRCUIT

Lid Lifters—Haymarket, Chicago, March 6-11.
 Mile-a-Minute—Bijou, Philadelphia, 27-March 4; Peoples, Philadelphia, 6-11.
 Mischief Makers—Peoples, Philadelphia, 27-March 4; Gayety, Baltimore, 6-11.
 Miss New York Jr.—Gayety, Baltimore, 27-March 4; Capitol, Washington, 6-11.
 Monte Carlo Girls—Gayety, Brooklyn, 27-March 4; Bijou, Philadelphia, 6-11.
 Pell Mell—Star, Brooklyn, 27-March 4; Gayety, Brooklyn, 6-11.
 Ting-a-Ling—Star, Brooklyn, 27-March 4; Gayety, Brooklyn, 6-11.
 Victory Belles—Capitol, Washington, 27-March 4; En route, 6-11.

REDALSHIMER BOOKINGS

Lou Redalshimer booked the following for the Gayety, Philadelphia, this week: Johnny Fields, Billy Berning, Lester Fad, Gale Stewart, Anna Grant and Clara Fancies. This cast will go to the Folly, Baltimore, next week. He also booked for the Trocadero the following: Sam Bachem, Dave Shafkin, Bert Lester, Vivian Lawrence, Pep Bedford and Dolly LaSalle.

COLE WITH "HARVEST TIME"

TORONTO, Can., Feb. 25.—Charlie Cole has been added to the cast of Lew Talbot's "Harvest Time" making four comedians with the show now, Harry S. La Van, Bert Bertrand, Gene Shuller and Charles Cole.

FOLLIES OF THE DAY

(Continued from page 19)

tiful posing act of eight pictures. The four young ladies in the act have pretty figures and posed well.

Gerard has a great chorus, and one of the best collection of dancers that has been at this house. The numbers have been smartly arranged with fine effect.

The "Follies of the Day," has never failed to please, and this, the fourteenth year of it, more than lives up to its past reputation. To our way of thinking, it's the best that the Columbia Theatre has shown in a long time. From a production, scenic, electrical and costumed standpoint, this show stands alone. As a comedy, musical and all around entertainment, we have seen none better in burlesque.

Gerard has given burlesque a musical comedy, revue and burlesque of the higher class. It's a show that is full of action and is speed from the time the curtain goes up to the finale of the show. From first to last it is delightful. The applause that greeted the numbers and scenes was big. SID.

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"SOME SHOW" AT THE OLYMPIC IS CLEVER AND WELL PUT ON

An excellent comedy offering is "Some Show," in which Danny Murphy is featured and was seen at the Olympic last week. Murphy is assisted in the fun making by Harry Evanson, a new comer in the East. The book is made up of bits, but these bits are not the same old worn out bits that are seen so often in some of these shows, to be sure some of them are old and have been seen before but they are not the "regular" ones. They are funny and the boys who put them over did them so that the best was brought out.

Murphy, the same fast, sliding "Dutch" comedian of past seasons, is working with the speed that has made him famous. He is a funny little fellow with amusing mannerisms and make up. His style is always welcomed.

Evanson is a Hebrew comedian, working in a slow droll style, different than others in this line. His wardrobe consists of a number of changes and some are flashy, and all of a tight fitting type. He makes a good foil for Murphy, his manner of working being of such a contrast to the latter. He is a funny comedian and he knows stage craft. Evanson has a corking good singing voice.

Elmer Brown is the straight man. He is a tall, good looking fellow, with a good speaking voice.

Prima Kohler is the prima donna. Miss Kohler's singing of "Nobody's Rose" and "In a Front Little Parlor" were well rendered. Her voice was in good form Saturday afternoon. Miss Kohler's wardrobe is very pretty.

Mildred Simmons is the ingenue. This young lady is a pretty blonde possessing a well formed figure. She was in a number of the scenes doing very well. She had no numbers however. Her dresses were very becoming.

Florence Whitford is the soubrette. Murphy and Evanson offered a talking specialty in one that was very amusing. They had good material and put it over.

Brown and Miss Simmons offered a dance that was followed by a burlesque dance given by Evanson and Brown. It pleased.

Evanson offered a specialty, singing a parody which he delivered well. He went over big.

The girls in the chorus were well costumed, they worked nicely and looked pretty.

"Some Show" is a good comedy and has material that pleased the Olympic audiences. SID.

"MILE A MINUTE GIRLS" AT THE STAR IS FAIR ENTERTAINMENT

The Burlesque Producing Office booking at the Star last week was "The Mile a Minute Girls." The book was staged by J. B. Hamp and the numbers staged by Lew Austin.

The first part, which is all we caught, was in four scenes and was called "Make Yourself at Home."

The comedy was in the hands of Hamp and Manny Besser. Hamp doing his eccentric part he did earlier in the season with the "Ting-a-Ling." Besser doing Hebrew.

There are two straight men with the company, Arthur Stern and Al Golden, both are neat looking young fellows and good talkers.

Forrest Hutton is the prima donna. Miss Hutton sings very well and has a good voice. The numbers she offered were "Swanee Moon" and "Little Front Parlor," which she rendered nicely. Her costumes look fresh and pretty.

Madlyn Worth, bubbling over with personality, sang her numbers sweetly, among those she offered being "Hello Prosperity" and "Say It with Liquor," and did them well. Miss Worth was also in a number of the scenes and did credit to herself. She displayed a very pretty figure in tights. Her wardrobe looks good.

Eugenie LaBlanc, an exceptionally clever dancer, shared the soubrette honors with Miss Worth. Miss LaBlanc put her numbers over very nicely. Her selection included "Pick Me Up" in the first part and she got it over finely. Miss LaBlanc has several new dresses that look very pretty.

The "Charity" bit in which Besser, Stern and Miss Hutton worked in went over well.

The "Haven't met you before" bit was given by Hamp, Golden and the Misses Hutton, Worth and LaBlanc.

The "Whistling" bit by Besser, Hamp and Stern went over big; in fact, better than any other in the first part.

The "Birtation" bit was done by Hamp, Besser, Stern, Golden and the Misses LaBlanc, Hutton and a chorus girl.

Miss Worth went big, in one, with her singing specialty that finished with a neat little dance. She sang three songs.

The "French" hit was put over by Hamp, Golden, Besser and Miss Worth.

Miss LaBlanc scored with her specialty, which opened with an English character number and dance. She was dressed in old clothes for this and made a quick change on the stage to a beautiful dress, offering another number which was followed by a dandy hard-shoe dance. Her offering was appreciated.

The "Wedding Bell" number made a good finale, in which the entire company took part.

The chorus has been improved since the week before, but still needs work. The costumes worn by the girls look well. The light effects were good and the scenery fine.

If those in charge would only realize how much better the numbers would go over, with a few more pieces in the orchestra, it would be much better. One can hardly hear the orchestra at times, when the entire company is singing.

VIC RAYMOND PRODUCING

Vic Raymond is producing the numbers for the "Monte Carlo Girls," on the Burlesque Producing Circuit. She jumps ahead of the show every week and starts rehearsing the stock girls on Tuesday and has the numbers all set for the show when it opens on the following Monday. She work in her own show the opening day and after that works in the chorus of the show ahead for the balance of the week.

SNYDER IN REAL ESTATE

George Snyder, who is successful this season with "Cuddle Up," portraying a "dope" part, has opened a real estate office in Freeport, L. I. He recently sold a house to Mr. and Mrs. Chas. Hartman and another to Mr. and Mrs. Armour, in Freeport.

LILLIAN BURNETT MARRIES

Lillian Burnett, a member of the "Girls de Looks," was married at the City Hall, in New York, last Wednesday, to Louis G. Garrigan, a non-professional.



After the Play

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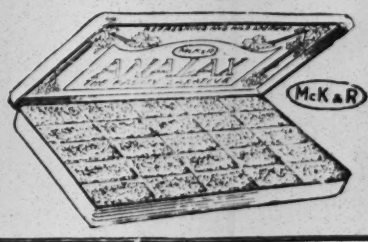
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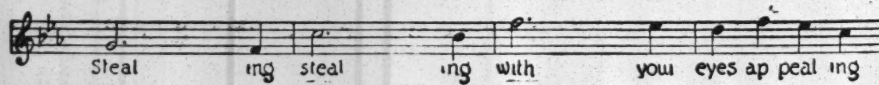
GRAND MINSTREL FINALE entitled "The Art of Fabrication." Full of laughs.

HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female. BESIDES other comedy material which is useful to the vaudeville performer.

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A Fox Trot Rhythm that will steal right into your Heart.

HEAR IT NOW

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WHITEMAN ORCHESTRAS TOURING

Paul Whiteman, Inc., is sending on tour one of the finest dance orchestras in the country known as the "Romance of Rhythm" dance orchestra of ten pieces composed of the original All Star Trio, well known Victor artists, Green, Arden and Wadsworth, with Zez Confrey, Joe Green and other well known musicians. They will play under the leadership of Irving Weiss, musical director, late of the Club Maurice.

The "Romance of Rhythm," orchestra will play a series of one night stands at dances held in the different towns where they are booked, at large dance halls, armories, etc. With considerable advance billing, they will open March 3rd, at Yonkers and will play all the principal towns in the State of New York and some New England cities, closing the tour June 20th.

Another such combination will go on a Southern tour shortly under the leadership of B. H. Rapp who was musical director at the Pavillion Royal last summer.

REESE BACK AT WORK

Freddy Reese is back as musical director at Trommers' Restaurant, Brooklyn, after an absence of four weeks due to injuries received when run down by an automobile. Though not fully recovered Mr. Reese is able to attend to his duties and lead his orchestra.

LADIES BAND WITH ACT

Miss Serbis's Ladies Orchestra, a six piece combination has been added to the cast of "Lindley's Revue," a vaudeville act playing the Keith circuit. The orchestra was booked by the Al. Herman Amusements.

ORCHESTRA NEWS

STONE ORCHESTRA REORGANIZING

Arthur Stone is reorganizing the Arthur Stone Novelty Orchestra, a six piece dance and concert orchestra, which has been, for some time, playing over the United Hotel Association's circuit, which comprises twenty-one of the largest hotels in the United States. Owing to a "jump out" by two of his musicians, Stone, "the blind pianist," was forced to cancel his booking over the circuit. After the reorganization, the route will be renewed.

LOPEZ TUNES BY RADIO

Vincent Lopez's Pennsylvania Dance Orchestra, playing at the Pennsylvania Hotel, by popular demand gave another concert last Sunday at the W. J. Z. radio station in Newark. The orchestra is well known out of town due to their long run with Pat Rooney and Marion Bent in vaudeville, and also in "Love Birds."

PITMAN FORMS NEW ONE

A new combination has been formed called the "Symphonic Saxophone Sextette," and is under the leadership of G. Pitman. The orchestra for the present is recording for the Vocalion and Okeh record companies.

GATES AT PICCADILLY

Billy Gates and his orchestra, formerly in vaudeville with Frisco, are now at the Piccadilly Restaurant, Brooklyn.

BERTET OUT OF SHANLEY'S

George Bertet and orchestra are out of Shanley's, Broadway and 43rd street, and have been replaced by a Jos. B. Franklyn orchestra led by Oscar Herman who was formerly with Jean Bedini's Show in burlesque.

Mr. Bertet was musical director at Shanley's for the past eleven years and has an enviable reputation amongst the trade for being a gentlemen as well as an accomplished musician.

EMERSON RETURNING TO N. Y.

Champ Emerson, manager of the Dixie Melody Boys, is to return East in the near future to close a contract for the orchestra's engagement in a Summer resort here. The Dixie Melody Boys are at present meeting with success in the west, under the directorship of Ray Emerson.

YERKES IN NORFOLK SHOW

Yerkes's Happy Six Orchestra with Bee Kerwin phonograph artist, are playing this week at the Norfolk, Va., Automobile Show. The orchestra is scheduled to go on tour again through Southern territory, April 17th.

ENNIS IN HOSPITAL

Frank Ennis, office manager for Harry A. Yerkes Orchestras, is convalescing at Roosevelt Hospital where he underwent an operation last week. He is expected to be fully recovered and back at the office in about ten days.

LADA FIVE RETURN

Anthony Lada's Louisiana Five, Columbia Record artists, formerly of the Pre-Catelan, Reisenweber's and other Broadway resorts, have returned from their trans-continental tour. While in Los Angeles the orchestra was instrumental in reviving the tango at the Bluebird with the aid of "Della-Rhea." Lada himself is the composer of "Arkansas Blues" and other songs, and expects to open in New York shortly.

MELODY MASTERS LEAVE

Johnny Stein's Melody Masters have left the Place Cabaret, Broadway and 48th Street, and have been succeeded by Jack Carmel and his orchestra composed of himself, Gus Miller, Leo Francomb and Ralph Duff, all well known in orchestra circles.

BURTS TO MAKE RECORDS

Al Burts, musical director at the Adelphi Hotel, Philadelphia, was in New York last week, and signed a contract with one of the large mechanical companies, for whom his orchestra will record shortly.

LODGE FORMS ORCHESTRA

Henry Lodge, song writer, has formed a new ten piece orchestra which opened last week at Reisenweber's, Sophie Tucker Room. Mr. Lodge is leading the combination.

MUSICIANS MEET ON MAY 1

The annual convention of the American Federation of Musicians will be held at Grand Rapids, Mich., during the week of May 1.

AT B. F. KEITH'S PALACE THEATRE THIS WEEK (FEB. 27)

WELLS, VIRGINIA AND WEST

"TWO SAILORS AND A GIRL"

Dir. ROSE and CURTIS

CHICAGO SHOW REVIEWS

ACADEMY

(Last Half)

Lulu Coates and her Crackerjacks headlined the bill at the Academy the latter portion of last week. Miss Coates and her lively assistants were used for the closing act and they proved the hit of the program in the late spot. Miss Coates makes a startling appearance and proved an individual hit with her songs. Lively dancing intermingled.

The performance got under way with Primo Velley, who offered a novelty equilibristic act, supported by a cleverly trained dog. Velley goes through a series of stunts in which the canine takes part. The act did nicely at the first night performance and won appreciative applause.

Linduff Girls offered singing and piano playing. They both possess pleasing voices and make neat appearances. They sang a number of catchy ballads. One of the girls officiated at the piano where she rendered a solo that was applauded. They closed with a harmony number that was well handled.

Bob Brown opened, singing a popular number which is followed by a good speedy routine of talk, comedy in style. During his talk Brown makes a complete change of costume, going into a minstrel suit. He then goes into a song and blackens up while rendering it. He closed with a dance that won him solid returns.

Melody and Rhyme, a five people act, composed of four girls and a male pianist, offered singing and dancing which was acceptable. The girls are clever in their individual bits and looked neat in several changes of costumes. The piano player scored with a solo. It is a neat offering and should find no trouble in securing time.

Mack and Bernard, two tramp comedians, distributed hocus throughout their entire offering. The audience at the Academy evidently liked their work as they laughed continually at the antics of the two men. They also offered dancing that did not net them anything in the applause line.

Lulu Coates and her Crackerjacks occupied this position and scored the honors of the program. H. F. R.

KEDZIE

(Last Half)

Gene Green proved a strong drawing card, judging from the vast audience that was in attendance for the second performance on Thursday night. The main floor was filled to capacity.

Dezso Retter opened the show and secured rounds and rounds of applause and laughter through his comical cutting up. His wrestling bit was a scream and his comedy tumbling and capers, gave the show a wonderful start. Retter is truly comical and should be deserving of a better position than opening.

Four Popularity Queens sang a number of ballads and syncopated melodies, harmonizing nicely. The repertoire has been selected with care and the numbers used are excellent. The girls make stunning appearances and handle themselves nicely while performing. They closed with an imitation of a church choir, that sent them away to rousing applause.

Roach & McCurdy with singing and comedy, scored. The man is distinctly funny and his mannerisms brought laughter continually. He is ably assisted by his partner, who looks neat and works nicely alongside of him.

Schaefer, Weymer & Carr offered comedy talk and harmonized in song. The act is lively and their various bits are well handled. They sing nicely together and get their laughing material over in proper style.

Gene Green proved the same old singer and his repertoire was mostly of syncopated numbers. Green can handle a number and handle it in artistic style. He puts them over with a punch and never fails to register. Out at the Kedzie Green proved a great big bounding hit and he was well entitled to the honor bestowed by the audience.

The Cinderella Revue, composed of five attractive young ladies and two men, closed the performance. In this offering there is enjoyable singing, laughable talk and speedy dancing. In closing position it proved lively and it succeeded in holding the audience seated until its final number. H. F. R.

VAUDEVILLE BILLS

(Continued from page 25)

TORONTO

Transfield Sisters—Arthur Astill Co.—Duffy & Keller—Five Tamaks—Rene Roberts Co.—Kirby, Quinn & Anger.

UTICA

(First Half)—Hardy Bros.—Low, Feeley & Stella—Maggie LeClair Co.—Keene & Williams—Seven Honey Boys. (Second Half)—Conn & Alberts—Chas. Keating Co.—Lunatic Chinks.

WILMINGTON

(First Half)—Bennett & Lee—Semon & Conrad. (Second Half)—Josie Rooney—Peak's Blackheads—Seven Sweethearts.

WOONSOCKET

(First Half)—Kane & Grant—Leonard & Ira Hager—Al Jerome. (Second Half)—Geo. & Rae Perry—Baban & Mack.

WEST HOBOKEN

(First Half)—Vesser Co.—Story & Clark—Wm. Hallen—Burke, Walsh & Nana—Jimmy Carr Band. (Second Half)—Dave Johnson—Miller & Anthony—Sherlock Sis. Clanan—Wilson Bros.—Not Yet, Marie.

WHEELING

(First Half)—Stagpoole & Spire—Grace Leonard—Spirit of Mardi Gras—McIntyre & Holcomb

AMERICAN

(Last Half)

Francis Parks and Company opened the first performance on Thursday evening with a clever display of electrical tricks. They demonstrate how to take volts through the body and do all sorts of tricks with electricity. They light cigarettes, paper, etc., with their body and gave a remarkable well staged performance. One of their best bits was the lighting of a torch in water. This was roundly applauded. It proved interesting throughout and was appreciated.

Iva Hider, assisted by a pianist, comes from the ranks of cabarets, but prior to her cabaret venture she was well known as a vivacious soubrette with vaudeville acts. However at the American she blossoms out as a single with the assistance of a man at the piano. Miss Hider makes a remarkable appearance in eye catching costumes. She is lively and a splendid dancer. Her high kicking brought rounds of applause. She sings nicely and puts her numbers over. Her assistant offered several solos winning out individually. The act was well liked and liberally applauded.

Howard and Fields Minstrels proved a lively aggregation, putting over songs, comedy and dancing that hit home instantly. This act has been playing about Chicago for some time and is a great favorite with the local theatre goers.

Baxley & Porter, a young lady and an old man character, proved delightful in this position. The man's characterization is well done and he secures numerous laughs through his individual work. The girl is neat appearing and proved a good foil for the comic.

Alexander and Fields scored for the program's hit. Both proved extremely clever. They sang a number of comedy parodies that secured laughs continually. Their novelty bowing bit was also comical. The boys proved a laughing scream.

Clownland, a ten people act, closed the show with instrumental bits, singing and dancing. A girl dancer in the act registered distinctly. It is a lively offering and proved an exceptionally strong closing turn. H. F. R.

—Lillian Conroy & Bro. (Second Half)—Holly & Lee—Hans Roberts Co.—Billy Doss—Stars Records.

YORK

(First Half)—Ryan & Ryan—Jonev Haskell—Castline Campbell. (Second Half)—Markel & Gay—Leon Yavara—Chas. Rogers Co.—Schwartz & Clifford—Fred V. Bowers.

POLI CIRCUIT

BRIDGEPORT

Poli's (First Half)—Weber Girls—Walman & Perry—Miss Cupid—Hazel Crosby Co.—Trin to Hitland. (Second Half)—Karoll Bros.—Clifton & DeRex—Brown & Barrows—Milt Collins—Jest in Harmony.

Plaza (First Half)—Girle & Her Cyclones—Faden Trio—At the Cafe. (Second Half)—White Bros.—Davis & Walker—Barry & Layton—At the Party.

HARTFORD

Palace (First Half)—Gardner's Maniacs—Davis & Walker—Brown & Barrows—Barry & Layton—Thank You, Doctor—Murray & Oakland—Mme. Ellis. (Second Half)—Gibson & Price—Frank Ward—Jovenberg Sisters—Hazel Crosby Co.—Miss Cupid—Tango Shoes—Trip to Hitland.

HARTFORD

Capitol (First Half)—Mykoff & Vanity—Robbe Folsom—Stars of Yesterday—Case & Mave—Springtime—Whitfield & Ireland—Gler's Musical Ten. (Second Half)—Cook, Mortimer & Harvey—Howard & Hoffman—Marion Moran Dancers—Roland Kelly Co.—Aurora's Animals.

NEW HAVEN

Bijou (First Half)—Mack & LaRue—Arthur Finn Co.—Pinks—Milt Collins—At the Party. (Second Half)—Girle and Her Cyclones—Faden Trio—Tommy Martell—Nervus & Gubi—At the Cafe.

Palace (First Half)—Cook, Mortimer & Harvey—Howard & Hoffman—Jovenberg Sis. Neary—Bert Walton—Stivester Family—Clara Morton—Aurora's Animals. (Second Half)—Weber Girls—Downey & Whiting—Stars of Yesterday—Whitfield & Ireland—Bradley & Ardine—Murray & Oakland—Gler's Musical Ten.

SCRANTON

Poli's (First Half)—Peggy Breman Co.—Frozzini—Conlin & Glass—Mary & Anna Clark—Paul Dinos Ryne. (Second Half)—Fay & Ross—Ketch & Wilma—Jack Collins Co.—Fred Elliott—"Sawing a Woman in Two."

SPRINGFIELD

Palace (First Half)—Karoll Bros.—Al Carpe—LeMaire & Hayes—Howard & Sadler—Doree's Operalogue. (Second Half)—Mack & LaRue—Grant Gardner—Bease Barriscale—Murdoch & Kennedy—Cy Compton Co.

WORCESTER

Poli's (First Half)—Arena Bros.—Downey & Whiting—Bessie Barriscale—Murdoch & Kennedy—Follow the Girl. (Second Half)—Mykoff & Vanity—Case & Mave—LeMaire & Hayes—Bert Walton—Mme. Ellis. Plaza—White Bros.—Frank Ward—Tommy Martell—Tango Shoes—Jest in Harmony.

WATERBURY

Palace (First Half)—Gibson & Price—Grant Gardner—Leo Edwards Co.—Clifton & DeRex—Cy Compton Co. (Second Half)—Gardner's Maniacs—Walman & Berry—Follow the Girl—Lew Cooper—Springtime.

WILKES-BARRE

Poli's—Fay & Ross—Ketch & Wilma—Jack Collins Co.—Fred Elliott—"Sawing a Woman in Two"—Paul Dinos Co.

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I Learned to Love"

by

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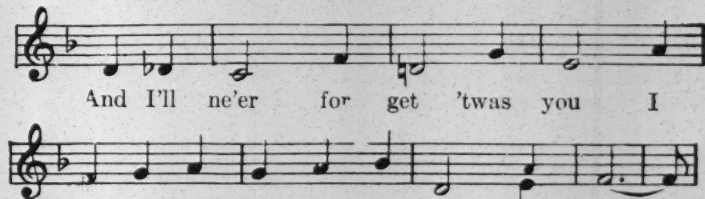
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State (First Half)—Le Fleur & Portia—Collins & Dunbar—Amoros & Jeannette—Tid Bits—Elsie White—Step Lively. (Second Half)—Three Belmonts—Jennings & Mozier—Around the Clock.

American (First Half)—Martell & West—Earl & Matthews—Berry & Nickerson—Margie Coate—St. Clair Twins & Co.—Herman & Briscoe—Miller, Packer & Selz—Milo & Blum. (Second Half)—Arnold Grazer—Harvey, Lewis & Grace—Henry Frey—Kimberley & Page—Dora Hilton & Co.—The Crisis—Morris & Shaw.

National (First Half)—Connors & Boyne—Golden Bird—Morris & Shaw—Stevens & Lovejoy. (Second Half)—Russell & Hayes—Collins & Dunbar—Al. Shayne—Phina & Co.

Orpheum (First Half)—Flying Henrys—Harvey, Lewis & Grace—Harry Mason & Co.—Henry Frey—Dancers De Luxe. (Second Half)—Lind Bros.—Dave & Treasie—Maldie De Long—Lane & Freeman—De Wolf Girls.

Greeley Square (First Half)—Lind Bros.—Dave & Treasie—Billy S. Hall & Co.—Lucky & Harris—Sunbeam Follies. (Second Half)—La Fleur & Portia—Rita Shirley—Berry & Nickerson—Kibel & Kane—Barnes & Worsley—Bits of Song and Dance.

Delaney Street (First Half)—McMahon & Adelaide—Dora Hilton & Co.—Mabel Whitman & Co.—Russ, Leddy & Co.—Basil & Allen—Dance Evolutions. (Second Half)—Lambert—Goets & Duffy—Stevens & Lovejoy—Amoros & Jeannette—Flying Henrys.

Boulevard (First Half)—Three Belmonts—Kimberley & Page—Lane & Freeman. (Second Half)—McMahon & Adelaide—Mack & Dean—Fred Gray Trio—Miller, Packer & Selz—Bits of Song and Dance.

Lincoln Square (First Half)—Australian Delsos—Maldie De Long—Kibel & Kane—Barnes & Worsley—Phina & Co. (Second Half)—Milo & Blum—Mabel Whitman & Co.—Basil & Allen—Margie Coate—Tid Bits.

Victoria (First Half)—Leach La Quinlan Trio—Arnold Grazer—State Room 19—Demarest & Williams—Andre & Gira. (Second Half)—Little Pippifax & Co.—Marie Russell & Co.—Lucky & Harris—Sunbeam Follies.

BROOKLYN

Fulton (First Half)—Russell & Hayes—Fletcher & Pasquale—Williams, Darwin & Co.—Anthony &

Arnold—Around the Clock. (Second Half)—Herman & Briscoe—Mason & Gynne—Andre & Gira. Metropolitan (First Half)—Little Pippifax & Co.—Hughie Clark—Marie Russell & Co.—Barnes & Worsley—Bits of Song and Dance. (Second Half)—Snyder & Molino—Taylor & Francis—Russ, Leddy & Co.—Barron & Burt—Toyland Follies.

Gates (First Half)—Snyder & Molino—Goets & Duffy—The Crisis—Al Shayne—De Wolf Girls. (Second Half)—Leach La Quinlan Trio—Johnson Bros. & Johnson—Connors & Boyne—Dance Evolution.

HOLYOKE

(First Half)—Feln & Tennyson—Regal & Mack—Bernard & Myers—Five Harlequins. (Second Half)—Brown's Dogs—Jean Boydell—Whallen & King—Moore & Fields—Ethel Gilmore & Ballet.

BALTIMORE

Bender & Herr—Furman & Brown—Frank Cornell & Co.—Ashley Dorney & Co.—Iona Kingsbury & Co.

BOSTON

(First Half)—James & Bessie Altken—Cooper & Lane—Sam Liebert & Co.—Bigelow & Clinton—Anita Diaz Monks. (Second Half)—Frank Shields—Makarenko Duo—Dorothy Burton & Co.—Fox & Britt—Jack Powell Quintette.

TORONTO

Bollinger & Reynolds—Kennedy & Martin—Pete Curley & Co.—Frank Terry—Cosalar & Beasley Twins.

PROVIDENCE

(First Half)—Frank Shields—Makarenko Duo—Dorothy Burton & Co.—Fox & Britt—Jack Powell Quintette. (Second Half)—Jas. & Bessie Altken—Cooper & Lane—Sam Liebert & Co.—Bigelow & Clinton—Anita Diaz Monks.

MONTREAL

Roof Garden Trio—Flo Ring—Chas. Gill & Co.—Marks & Wilson—Hubert Dyer & Co.

WINDSOR

(First Half)—Joe & Clara Nathan—Cortez & Ryan—Smith & Inman. (Second Half)—Giri in the Basket—Harry & Lois Stevens—Hawles & Van Kaufman.

SPRINGFIELD

(First Half)—Brown's Dogs—Jean Boydell—Whallen & King—Moore & Fields—Ethel Gilmore & Ballet. (Second Half)—Feln & Tennyson—Regal & Mack—Bernard & Myers—Five Harlequins.

(Continued on page 30)

DEATHS

IN MEMORY
OF MY MOTHER

Margaretta Erickson
Died Feb. 16, 1922

Lost My Dearest One
Emma Kohler

ANGELO QUERZE, an operatic tenor, who formerly conducted the Angelo Querze School of Music at Carnegie Hall, died Sunday, Feb. 26, at the age of 61, in the home of his son, Paul Querze, No. 49 North 23rd street, Flushing, Queens. Querze was born in Bologna, Italy, and was an intimate friend of Enrico Caruso. He came here seven months ago, from Chile, where he was conducting a tour. He is survived by two sons, Paul and Luciano; a daughter, Tosca, and his widow, Amalia.

IN MEMORY
of my darling mother

Mrs. Elizabeth MacPherson
who departed this life March 2, 1921.
Gone but not forgotten by her daughter
MARY MacPHERSON

DORIS KENYON SHOW OPENS MAR. 4

The latest Brady play, in which Doris Kenyon will be starred, is called "Up The Ladder," and is a social drama, built from the story of a man who marries his first love, and finally succeeds in reaching the top of the social and business ladder, due to his and his wife's efforts. The play is from the pen of Owen Davis.

In Kenyon's supporting cast are Paul Kelly, George Farren, Edward Donnelly, Robert Middlemas, Adele Klaer, Mary Brandon, Thais Magrane, Mary Jeffrey and Claude Cooper.

The play will open, for a single matinee and evening performance, at the Lyric Theatre, Allentown, Pa., Saturday, March 4th. After a short opening tour, the play will come to New York for a metropolitan showing.

SMALL SUES PICTURE ACTOR

Edward Small, the agent, started suit last week for \$526.66 alleged to be due as commissions, against Reginald Denny, a motion picture actor. Small claims that the amount sued for represents "services rendered" between June and September, 1921.

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CHICAGO OPERA CO. TOUR STARTS

PHILADELPHIA, Feb. 27.—Three special trains arrived here Sunday from New York, bearing 311 passengers, the personnel of the Chicago Opera Association. The trains were made up of seventeen baggage cars, three compartment drawing room cars, nine Pullmans and two diners.

This city is the first stop in a 10,000 mile transcontinental tour of the opera company, which will extend over a period of eight weeks. Mary Garden is guaranteed \$1,000,000 for this tour, which will embrace the larger cities. The company will receive \$12,500 a performance, and the local management in each city will pay, in addition, local expenses averaging \$2,000 a performance.

In New York, during the five weeks spent there, the company averaged by subscription from people who took boxes, stalls, and seats for the entire New York season, \$36,000 a week, or \$180,000 for the season. The sale of the other seats which were bought for each performance, amounted to approximately \$120,000. The total, therefore, would make a gross of \$300,000 for the short, five-week season.

CHICAGO, Feb. 25.—It is said, in this city, that the Chicago Opera Company will probably not return here next season, because of the fact that it is next to impossible to get the necessary guarantors to supply the yearly subscription of \$500,000. The company is at present on tour, for an eight weeks' trip, stopping at the more important cities of the United States. The manager of the company refused to make any statements regarding the financial standing of the organization.

According to the manager of the Chicago Opera Company, and Mary Garden, this is the company's last season in New York. Mary Garden, the diva, who made a long speech at the close of the New York engagement, last Saturday, said: "I don't think we shall be back next year."

"Our field is in the west and we hope to be useful there. But if any of you here should step on the Twentieth Century and come to Chicago, I can assure you that you will find our doors wide open to you and we shall offer you there of our best. Good night and goodbye."

This farewell speech should, to a certain extent, demonstrate that the company will spend some time, at least, in the home city, Chicago, although doubts have been expressed as to the ability of Mr. Insull, wealthy Chicagoan, who has taken over the business of securing a clientele of 500 of the city's wealthiest, whom he expects to contribute a yearly subscription of \$500,000.

Time only, according to Insull, will tell. At present the company, which is in Philadelphia, at the Metropolitan Opera House, is routed as follows: Baltimore and Pittsburgh will divide the week of March 6-11. Milwaukee and St. Paul, March 13-18. A single performance at Helena, Mont., March 20. Portland, Oregon, March 22-25. San Francisco from March 27-April 8. Los Angeles, from April 10-15. Denver, April 18-20, and Wichita, Kansas, April 21-22, ending at Chicago on April 23, when the company will disband for the season.

EARL CARROLL OPENS
NEW THEATRE WITH
PLAY OF HIS OWN

"BAVU," a melodrama in three acts, by Earl Carroll. Produced at the Earl Carroll Theatre, Saturday night, February 25th.

CAST

Kuroff.....Charles Wray Wallace
Pipelet.....Maude Eburne
Bavu.....Henry Herbert
Olga.....Charlotta Monterey
Michka.....William H. Powell
Annia.....Helen Freeman

"Bavu," a tale of intrigue and the Russian revolution, opened to the public Earl Carroll's new theatre which bears his name, and is situated at the northeast corner of Seventh avenue and Fiftieth street. The theatre is most hospitable in arrangement and furnished in excellent taste. The stage is large as well as the chairs, which are roomy and comfortable. The retiring rooms are also commodious and the theatre is altogether equipped in a modern and intelligent manner.

"Bavu" is the name of a half-breed Turk who seems to be having his own way over the uprising citizens of a town in Russia near the Rumanian border. The plot deals with his efforts to escape across the border with some of the loot he has gathered as a result of the revolution; also with the efforts of a Princess to escape as a member of his party. Bits of many things are discovered in the patching of the melodrama. Murders are frequent, mysterious sliding panels, papers, revenge and what not, complete the play.

Much of the action takes place in an air-tight room where Bavu the "butcher," who also has the rank of general, is seen in this attic while preparing to go across the border. Michka, a Russian officer and admirer of the Princess Annia, tells the General that he must pass the girl and her father across the border. The "butcher" is an accommodating gentleman and agrees to the condition that she (the Princess) marry him. Not satisfied with something that Michka has done, Bavu orders the young man buried alive in a secret air-tight room adjoining his house. But Michka, being a wise one, overheard all of Bavu's plans, for he had been hiding all of the time almost at the General's feet.

The acting, with the possible exception of Henry Herbert, who played the role of Bavu, was of the stock company order, and not what it might have been, or ought to be. The play is well written in spots, but on the whole a trifle too long, the scenes being dragged out a little too much. Probably the play will improve with more work as it showed signs here and there of insufficient rehearsing.

Mr. Carroll made one of his ingratiating speeches after the second act in which he made some explanations and incidentally enlisted the sympathy of those who hadn't already given it to him.

"DANCING BLUES" OPENING

The "Dancing Blues," a new musical comedy, produced by Jack Blue, dancing instructor, has been put into rehearsal, and will open Easter Week at the Blue Theatre, Long Branch, New Jersey. The cast is made up of talented children and professional-dancers-to-be, all of whom are studying under Blue. The piece will go on tour, playing Atlantic City for a week, then in towns in and around New Jersey. The piece will not come to New York.

SUNDAY SHOWS IN WATERVLIET

WATERVLIET, N. Y., Feb. 27.—Motion picture theatres, are now permitted to operate on Sundays in this city.

LETTER LIST

GENTLEMEN	Richards, August	Howard, May
Bellgardt, Harry	Stahl, Karl	Langdon, Bobbie
K.	Scheuer, Frank	Lindlar, Anna
Bammel, Clifford	Tiden, Fred L.	Leonard, Peggy
Broadhurst, Geo.	Udell, Chas. L.	Leavitt, Mrs. Leo
Frank, Herbert	Yockney, J. C. E.	S.
Finning, Jas. L.	LADIES	Lloyd, Elva
Felt, Ed J.	Chipman, E. W.	Leighton, Blanche
Hunt, A. N.	Mrs.	Mac, Nora (Pkg)
Howland, O.	Cleveland, Hazel	Neuman, Florence
Nadell, Leo	Dare, Virginia	Petrie, Mrs. Wm.
Ormonde, Harry	Darling, Estella	F.
Petrie, Wm. F.	Dalla, Lillian	Russell, Bunnie
Polar, E. J.	Hensel, Alma	Wood, Maurice
Revere, Eugene	Holmes, Lena F.	Wiley, Rene

ABOUT YOU! AND YOU!!

George Keeley, formerly assistant manager at the Broadway Theatre, is now manager at the Cameo Theatre.

The Cansino Brothers and Marion Wilkes are this week appearing at Keith's Maryland Theatre, Baltimore.

Ackland and Mae opened for a tour of the Keith time this week in their new turn entitled "A Bit of Scotch."

Cantor and Allen have finished the Independent time with their new act, and will open on the Keith time shortly.

Kitty St. Clair, the Philadelphia cabaret singer, is in New York, and will shortly enter vaudeville in a single act.

George Schroeder, formerly assistant manager at the City Theatre, is now in the same capacity at the Broadway Theatre.

James Madison, vaudeville author, has written a new monolog for Ben Welch, as well as a new routine for Clara Morton.

Belle Baker is headlining the bill at B. F. Keith's Philadelphia theatre this week. This is her first appearance in Philadelphia in over two years.

Charlotte Perry has revived her vaudeville sketch, "The Comstock Mystery," and this week is appearing at the Globe Theatre, Philadelphia.

Thelma Carlton is appearing at the Walton Roof, Philadelphia, this week. Other acts at the resort are Violet Horner, Billy Turner, and Rock and Steger.

Princess Kalama has returned to New York to take up her bookings on the Keith time. She has been working on the Orpheum circuit for the past year.

Josephine Davis, with George Walsh at the piano, will resume her bookings over the Keith time on March 8, when they will open at the Philadelphia Keith house.

The Sunday concert bill at the New Amsterdam Theatre included the following artists: William Rock & Co., Williams and Wolfus, and Eva Shirley and Her California Ramblers.

Billie Grady and Eddie Keller have placed a sign up where the clock stood at Forty-seventh and Broadway. The sign reads—For Time, see Billy Grady and Eddie Keller.

Charlotte Walker, who has been playing in the Proctor Stock Co. at Albany closes her engagement this week. Eugene Walter's play, "Just A Woman," is her closing piece.

Frances White, Taylor Tolmes and Fay Marbe are the feature players in the new musical comedy "The Hotel Mouse," which opens in Providence, on Monday night of next week.

Marjory Vonnegut, formerly of the Washington Square Players, a local organization, has been placed with Eugene O'Neill's new play entitled "The First Man," which is in production by Augustin Duncan.

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1664—Ravona—Novelty Act.	1669—Jack Varley—Material.
1665—B. M. Byron—Sketch.	1670—W. E. Nelson—Act.
1666—Jeanette Stone—Act.	1671—Joseph H. Vacant—Title.

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